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THE SPANISH SERIES

THE ESCORIAL

THE SPANISH SERIES

EDITED BY ALBERT F. CALVERT

SEVILLE

MURILLO

CORDOVA

THE PRADO

THE ESCORIAL

SPANISH ARMS AND ARMOUR

In preparation—

GOYA

TOLEDO

MADRID

VELAZQUEZ

GRANADA AND ALHAMBRA

ROYAL PALACES OF SPAIN

LEON, BURGOS & SALAMANCA

VALLADOLID, OVIEDO, SEGOVIA,

ZAMORA, AVILA & ZARAGOZA

THE ESCORIAL

A HISTORICAL AND DE-
SCRIPTIVE ACCOUNT OF THE
SPANISH ROYAL PALACE,
MONASTERY AND MAUSOLEUM,
BY ALBERT F. CALVERT,
WITH 278 ILLUSTRATIONS

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To His Excellency
SEÑOR DON WENCESLAO R. DE
VILLA-URRUTIA.

Your Excellency,

In putting forth this modest account of the Escorial, that marvellous monument to the Hapsburg dynasty, I beg to inscribe it to your Excellency, as a tribute of my esteem and an expression of admiration of your Excellency's great work in the interests of Spain, and as historian of 'The Relations between Spain and Austria during the Reign of the Empress Margaret.'

•

I am,

Your Excellency's

Sincere and obliged,

ALBERT F. CALVERT.

P R E F A C E

NO work dealing exclusively with the Royal Palace and Monastery of the Escorial, and purporting to give a full historical and descriptive account of that remarkable monument of Philip II. of Spain, has hitherto been published in England. In this volume I have endeavoured to present, in condensed form, a history of the founding and building of the edifice, to deal in detail with the more interesting features of its architecture, and to describe the pictures, fresco paintings, illuminated missals, and other works of art contained in the several portions of this great composite pile.

The Escorial reflects the genius of Spain at the period following upon the final emancipation from the sway of the Moors. It is an image, as it were, of the powerful monarch who founded it, and spent so many years of his life in superintending the construction and decoration of the building. The Real Monasterio de San Lorenzo del Escorial is a repository of many of the world's masterpieces of art, a library of rare and costly manuscripts and volumes, a sumptuous hermitage, a college, and a sanctuary. It is one of the

wonders of Spain, and among the most historically interesting royal residences in Europe. With the aid of the letterpress and the illustrations included here, those readers who have not visited the Escorial will, I trust, be enabled to realise something of its massive grandeur, and to appreciate its significance in the history of the Spanish nation; while those who propose to inspect this 'Leviathan of Architecture' will find these pages useful in directing their attention to the chief works of art and objects of interest.

In preparing this description, I have sought for historical facts amid the pages of Don Antonio Rotondo's large and admirable work upon *The Escorial*, in the *Historia del Escorial* of Father Sigüenza, in the writings of Prescott and Dunham, and the volume of Pedro Madrazo on *New Castile*. I am also indebted to C. Gasquoine Hartley for notes upon the artists of the Escorial, gathered from her *Record of Spanish Painting*, and particularly to Mr. Walter M. Gallichan for his assistance in the compilation of the material.

Many of the illustrations in this volume appear by the courtesy of Señor Don J. Lacoste, who supplied the photographs and gave me permission to reproduce them.

A. F. C.

'ROYSTON'
SWISS COTTAGE
N. W.

CONTENTS

CHAP.	PAGE
I. PHILIP II. AND THE ESCORIAL,	I
II. THE ESCORIAL FROM WITHOUT,	22
III. THE CHURCH,	31
IV. THE ROYAL MONASTERY,	45
V. THE LIBRARY,	55
VI. THE UNIVERSITY,	62
VII. THE PALACE,	65
VIII. APPENDIXES,	73
IX. PRINCIPAL PICTURES IN THE ESCORIAL,	79

LIST OF ILLUSTRATIONS

	PLATE
Plan of the Monastery,	1
View of the Monastery,	2
View of the Monastery from the Orchard,	3
View of the Monastery from the Entrance of the 'Real Sitio,'	4
View of the Monastery from the Romeral,	5
View of the Monastery (East Side),	6
Principal Façade of the Court of the Kings,	7
View of the Court of the Kings,	8
Balcony in the Court of 'La Compañía,'	9
View of the 'Casa del Principe,' or Lower Lodge,	10
Ascent to the Silla del Rey, the Chair of Philip II.,	11
The Silla del Rey, the Chair of Philip II.,	12
The Horca (Gallows) Cross, near the Escorial,	13
Garden of the Caseta de Abajo. (Escorial),	14
Source of the Seminario,	15
Source of the Seminario. (Escorial),	16
The Colonnade of the Monastery,	17
View of the Upper Cloister of the Monastery,	18
View of the Upper Cloister of the Monastery,	19
Lower Cloister of the Monastery,	20
View of the Lower Cloister of the Monastery,	21
Snow-pit and Pond of 'Convalescents,'	22
'Convalescents' Gallery,	23
The Monks' Walk and 'Convalescents' Gallery. (Escorial),	24
'Convalescents' Gallery,	25
The Evangelists' Court,	26
Court with the Springs of the Evangelists,	27

	PLATE
Shield of the Emperor Charles v.,	28
Court of the Evangelists,	29
Interior of the Church,	30
Door-knocker of the Church at the Escorial,	31
Choir Stalls. (Basilica of the Monastery),	32
Interior View from the Choir. (Basilica of the Monastery),	33
Interior View. (Basilica of the Monastery),	34
Retablo at the High Altar. (Basilica of the Monastery),	35
Interior View from the High Altar. (Basilica of the Monastery),	36
Altar-piece at the High Altar,	37
St. Hieronymus and St. Augustine. (Statues of the Altar-piece),	38
St. Matthew and St. Mark. (Statues of the Altar-piece),	39
St. Paul. (Statue of the Altar-piece),	40
St. Gregory and St. Ambrose. (Statues of the Altar-piece),	41
St. Peter. (Statue of the Altar-piece),	42
St. John and St. Luke. (Statues of the Altar-piece),	43
Left Side of the High Altar: Interment of the Emperor Charles v.,	44
Marble Statue of San Lorenzo at the Entrance of the Choir,	45
Interior View of the Chapel,	46
The Tabernacle. (Escorial),	47
Panteon of the Kings. (Entrance Gate),	48
Beautiful Rock Crystal Candelabrum in the Choir of the Escorial,	49
Casket in Malachite and Lapis-lazuli, ornamented with beautiful engraved Rock Crystal. (Reliquary of the Escorial),	50
View of the Panteon of the Kings. (Escorial),	51
Panteon of the Infantes (Interior),	52
Panteon of the Infantes (Interior),	53
Tomb of Charlotte of Bourbon. (Panteon of the Infantes),	54
Tomb of Don John of Austria. (Panteon of the Infantes),	55
View of the Principal Staircase of the Monastery,	56

	PLATE
Library of the Monastery,	57
Library of the Monastery,	58
Library of the Monastery,	59
Library of the Monastery,	60
Golden MS. (10th Century). (Library of the Monastery),	61
Prayer-book of Isabella the Catholic. (Library of the Monastery),	62
Songs of St. Mary. MS. (13th Century) belonging to Alfonso the Wise. (Library of the Monastery), . .	63
Latin Prayer-book of Ferdinand the Catholic. (Library of the Monastery),	64
Mass-book of Philip II. (Library of the Monastery), .	65
Breviary of Charles v. (Library of the Monastery), . .	66
Psalter of the Emperor Charles v. (Library of the Escorial),	67
Natural History of Pliny the Younger, Italian MS. of the 16th Century. (Library of the Escorial),	68
Page 238 of the Mass-book of Isabella the Catholic: MS. of the 15th Century, the Vignette of which contains the name of the Queen. (Library of the Escorial), . .	69
First page of a Hebrew Bible: precious MSS. of the end of the 14th Century. (Library of the Escorial),. . . .	70
Persian MS., the work of Muhammed Scham El Din Hapheth, Poet of the 14th Century. (Library of the Escorial),	71
Manuscript of the Year 1050. (Library of the Escorial), .	72
Virgil's Poems: MS. of the 15th Century, written in Spain. (Library of the Escorial),	73
Virgil: Manuscript of the Year 966. (Library of the Escorial),	74
Virgil: Manuscript of the Year 966. (Library of the Escorial),	75
The Apocalypse of St. John: Manuscript of the 15th Century, (Library of the Escorial),	76
Two pages of the Koran of Muley Zidan, Emperor of Morocco in 1594. (Library of the Escorial),. . . .	77

'The Tree of Love,' written in 1288. (Library of the Escorial),	78
Persian Manuscript, the work of Muhammed Scham El Din Hapheth, Poet of the 14th Century. (Library of the Monastery),	79
Mass-book of Isabel the Catholic, Manuscript of the 15th Century. (Library of the Escorial),	80
Frontispiece of the Koran of Muley Zidan, Emperor of Morocco in 1594. (Library of the Escorial),	81
Mass-book of the Empress Isabel, Mother of Philip II. (Library of the Escorial),	82
Mass-book of Philip III. and Queen Margarita. (Library of the Escorial),	83
Greek Manuscript of the end of the 14th Century. (Library of the Escorial),	84
Breviary of Philip II. (16th Century). Library of the Monastery),	85
Mass-book and Holy Office of Philip II. (Library of the Monastery),	86
Latin Prayer-book of Ferdinand the Catholic. (Library of the Monastery),	87
Arabian Manuscript (Natural History). (Library of the Monastery),	88
Reading Desk in the Choir. (Escorial),	89
Sacristy (Monastery),	90
Paranymp of the College (Monastery),	91
Our Lord Crucified, sculptured in Marble (Monastery),	92
Interment of Philip II. (Monastery),	93
Chapter Room (Monastery),	94
Chapter Room (Monastery),	95
Chapter Hall (Monastery),	96
Presentation of the Virgin at the Temple, attributed to Van Eyck (Monastery),	97
Altar-piece of the Santa Forma, painted by Claudio Coello. (Sacristy of the Monastery),	98

LIST OF ILLUSTRATIONS

XV

	PLATE
Embroidered Altar-cloths. (From the Sacristy), . . .	99
Embroidered Copes. (Sacristy of the Escorial), . . .	100
Casket of Malachite and Lapis-lazuli, ornamented with engraved Rock Crystal. (Relicario of the Escorial), . .	101
Christ on the Cross, in Wrought Copper. (Relicario of the Escorial),	102
Bronze Lectern representing an Eagle, made at Antwerp in 1571. (Chapter Hall of the Escorial),	103
Bronze Lectern representing an Angel, made at Antwerp in 1571, by Jean Simon. (Chapter Hall of the Escorial), .	104
St. Michael overcoming the Devil, by Pedro Roldan. (Chapter Hall of the Escorial),	105
Christ, with the Virgin and St. John: Statues in Marble. (The Escorial),	106
Gate of the Santa Forma. (Sacristy of the Monastery), .	107
Mirror in Rock Crystal. (Sacristy of the Escorial), . .	108
Altar-piece of Charles v., in Wrought Copper. (From the Camarin of St. Theresa at the Escorial),	109
Alabaster Statue of St. John Baptist. (From the Camarin of St. Theresa at the Escorial),	110
Inside Cover of a Reliquary which belonged to Pius v. 1566-1572. (From the Camarin of St. Theresa), . . .	111
Reliquary of Rock Crystal. (From the Camarin of St. Theresa),	112
Bone Reliquary of the end of the 12th Century. (Camarin of St. Theresa),	113
Reliquary of Wrought Iron, inlaid. (Relicario of the Escorial),	114
Reliquary of Wrought Iron, inlaid. (Relicario of the Escorial),	115
Reception Hall. (Palace),	116
Reception Hall. (Palace),	117
View of the Dining Hall. (Palace),	118
View of the Dining Hall. (Palace),	119
Ante-room. (Casa del Principe),	120
Hall of Ambassadors. (Palace),	121
A Room of Philip II. (Palace),	122

	PLATE
Memorial of King Philip II. (The Escorial),	123
Chairs of Philip IV. (Palace),	124
Escutcheon of King Philip II. (The Escorial),	125
Buen Retiro Porcelain, Imitations of Wedgwood. (The Hall of China of the Casa del Principe),	126
Buen Retiro Porcelain, Imitations of Wedgwood Panels. (Casa del Principe),	127
View of the Dining Hall. (Casa del Principe),	128
The Judgment of Solomon (Ivory). (Casa del Principe),	129
The Fisherman caught in the Nets (Ivory). (Casa del Principe),	130
Sculpture in Ivory called 'Princesa de San Severo.' (Casa del Principe),	131
The Adoration of the Shepherds (Ivory). (Casa del Principe),	132
Round Table with a Tray of Sèvres Porcelain. (Casa del Principe),	133
Table, Chair, and Porcelain from the Royal Works at Buen Retiro. (Casa del Principe),	134
Mary Magdalene, from the Royal Works at Buen Retiro. (Casa del Principe),	135
Buen Retiro Porcelain: Imitation of Wedgwood. (Casa del Principe),	136
Top of a Round Table in Sèvres Porcelain. (Casa del Principe),	137
The Descent from the Cross: Sculpture in Ivory. (Palace),	138
Ante-room of Choice Woods. (Palace),	139
Chair of the Emperor Charles V. (Palace),	140
The Emperor Charles V., the Empress Isabel, his Daughter Maria, his Sisters Eleonora, Queen of France, and Maria, Queen of Hungary. (Escorial),	141
Pompeian Hall. (Palace),	142
Oratory of Choice Woods in the Ante-chamber. (Palace),	143
Expedition to the Azores. (Hall of Battles),	144
Battle of Higuieruela, 1431 (1st Section of the Series of Drawings). (Hall of Battles),	145

LIST OF ILLUSTRATIONS xvii

PLATE

Battle of Higuieruela, 1431 (2nd Section of the Series of Drawings). (Hall of Battles),	146
Battle of Higuieruela, 1431 (3rd Section of the Series of Drawings). (Hall of Battles),	147
Battle of Higuieruela, 1431 (4th Section of the Series of Drawings). (Hall of Battles),	148
Battle of Higuieruela, 1431 (5th Section of the Series of Drawings). (Hall of Battles),	149
Battle of Higuieruela, 1431 (6th Section of the Series of Drawings). (Hall of Battles),	150
Battle of Higuieruela, 1431 (7th Section of the Series of Drawings). (Hall of Battles),	151
Battle of Higuieruela, 1431 (8th Section of the Series of Drawings). (Hall of Battles),	152
Battle of Higuieruela, 1431 (9th Section of the Series of Drawings). (Hall of Battles),	153
Battle of Higuieruela, 1431 (10th Section of the Series of Drawings). (Hall of Battles),	154
Fragment of the Battle of Higuieruela, 1431, by Granelo and Fabricio. (Hall of Battles in the Escorial), . .	155
Fragment of the Battle of Higuieruela, 1431, by Granelo and Fabricio. (Hall of Battles in the Escorial), . .	156
Fragment of the Battle of Higuieruela, 1431, by Granelo and Fabricio. (Hall of Battles in the Escorial), . .	157
Surrender of the Chatelet Fort. (Hall of Battles), . .	158
The Siege of Han and Surrender of its Castle. (Hall of Battles),	159
Battle of Gravelinas. (Hall of Battles),	160
Preparations for the Battle of Gravelinas. (Hall of Battles),	161
Taking of St. Quintin by the Spanish Infantry Regiments. (Hall of Battles),	162
Battle before St. Quintin. (Hall of Battles),	163
Preparations for the Siege of St. Quintin. (Hall of Battles),	164
Departure of the Spanish Army from the Fortified Place of St. Quintin. (Hall of Battles),	165

The Duke of Alba reviewing his Troops at Cantillana. (Hall of Battles),	166
Effigies of all the Kings of Spain, from the Time of the Goths, until Philip v., taken from Charts, Medals, and Paintings. (Library of the Escorial),	167
Pluto and Proserpina, by L. Giordano. (Casa del Principe at the Escorial),	168
Allegory of Africa, by L. Giordano. (Casa del Principe at the Escorial),	169
Phaeton struck by Jupiter's Thunderbolt. (Casa del Principe at the Escorial),	170
The Battle of Lepanto, by L. Giordano. (Reproduced from the Fresco in the Escorial),	171
Expedition to the Terceire Isle (Azores). (Fragment of a Fresco Painting in the Hall of Battles),	172
Apollo and Mercury, by Peregrino Tibaldi. (Fresco on the Arch of the Library of the Escorial),	173
A Sweet Singer, by Watteau. (Museum of the Escorial), .	174
A Love Scene, by Watteau. (Museum of the Escorial), .	175
Philip II. receiving a Deputation from the Low Countries in the Escorial, by Sant Arcos,	176
Portrait of Philip II. at the age of 71, by Antonio Moro. (Library of the Escorial),	177
Second Set of Effigies of all the Kings of Spain, from the Time of the Goths, until Philip v., taken from Charts, Medals, and Paintings. (Library of the Escorial), .	178
St. Isidore, by Corrado. (In the Museum at the Escorial),	179
Pan and Misenus, by Peregrino Tibaldi. (Fresco of the Arch in the Library of the Escorial),	180
Homer and Virgil, by Peregrino Tibaldi. (Fresco of the Arch in the Library of the Escorial),	181
Solomon and the Queen of Sheba, by V. Carducci. (Fresco of the Arch in the Library of the Escorial),	182
Pindar and Horace, by Peregrino Tibaldi. (Fresco of the Arch in the Library of the Escorial),	183

LIST OF ILLUSTRATIONS

xix

PLATE

The Visitation, by Peregrino Tibaldi. (Fresco of the Arch in the Cloister of the Escorial),	184
The Marriage of the Virgin, by Peregrino Tibaldi. (Fresco in the Cloister of the Escorial),	185
The Annunciation, by Lucas Cangiagi. (Fresco in the Cloister of the Escorial),	186
Triptych, with Paintings on Vellum. (Camarin of St. Theresa),	187
The Seven Capital Sins, by Jerome Bosch, on Wood. (In the Room of Philip II. at the Escorial),	188
The Story of the Passion: Diptych, in Ivory, of the 13th Century. (From the Camarin of St. Theresa),	189
Frieze of the Staircase in the Monastery, representing the Battle, Siege, and Capture of St. Quintin, and the Foundation of the Monastery, by L. Giordano,	190
'La Santa Forma,' the Masterpiece of Claude Coello. (Sacristy of the Escorial),	191
The Resurrection, by Peregrino Tibaldi. (The Cloister of the Escorial),	192
The Interment of Christ, by Tintoretto. (Chapter Hall of the Escorial),	193
Jesus at the Pharisee's House, by Tintoretto. (Chapter Hall of the Escorial),	194
The Resurrection of Our Lord: Florentine School, Grey Painting. (Chapter Hall of the Escorial),	195
The Birth of Our Lord, by Tintoretto. (Chapter Room of the Escorial),	196
The Annunciation, by Paul Veronèse. (Chapter Room of the Escorial),	197
Porus brought before Alexander the Great, by Carlos van Loo. (Monastery of the Escorial),	198
The Crown of Thorns, by Jerome Bosch, on Wood. (Chapter Hall of the Escorial),	199
Triptych, by Jerome Bosch. (Chapter Hall of the Escorial),	200

Triptych, representing the Terrestrial Delights, and the Punishment of Sin in Hell, by Jerome Bosch. (Chapter Hall of the Escorial),	201
Portrait of Charles v. at the age of 47, by Juan Pantoja. (Chapter Hall of the Escorial),	202
Christ bringing forth the Souls of the Saints: Florentine School. (Chapter Hall of the Escorial),	203
The Washing of Feet, by Tintoretto. (Chapter Hall of the Escorial),	204
The Nativity, by Josef Ribera. (Chapter Hall of the Escorial),	205
The Last Supper, by Titian. (The Escorial),	206
St. Christopher (on Wood), by J. Patinier. (Chapter Hall of the Escorial),	207
Jacob receiving Joseph's Coat, by Velazquez. (Chapter Hall of the Escorial),	208
The Penitent Magdalene, by L. Giordano. (Chapter Hall of the Escorial),	209
Mummy of Charles v., by V. Palmaroli. (The Escorial),	210
Jacob guarding the Flocks of Laban, by J. Ribera. (Chapter Hall of the Escorial),	211
The Satyr Marsyas flayed alive by Apollo, by L. Giordano. (Chapter Hall of the Escorial),	212
Lot and his Family, by A. Vaccaro. (Chapter Hall of the Escorial),	213
The Adoration of the Magi, by Veronèse. (Chapter Hall of the Escorial),	214
The Chastisement of Arachne, by L. Giordano. (Chapter Hall of the Escorial),	215
Alexander conquering Darius, by F. Solimena. (Monastery),	216
St. Maurice and other Martyrs, by El Greco. (Chapter Hall of the Escorial),	217
Queen Esther, by Tintoretto. (Chapter Hall of the Escorial),	218

The Annunciation, and the Birth of Christ, by Coxcis. (Chapter Hall of the Escorial),	219
The Holy Trinity, by J. Ribera. (Chapter Hall of the Escorial),	220
Vision of Jesus to His Mother, by P. Veronèse. (Chapter Hall of the Escorial),	221
The Carnation Gardener, by F. Bayeu. (Tapestry in the Palace),	222
The Water-seller, by F. Bayeu. (Tapestry in the Palace),	223
The Young Bull at Carabanchel de Abajo, by F. Bayeu. (Tapestry in the Palace),	224
Promenade of Las Delicias, by F. Bayeu. (Tapestry in the Palace),	225
The Pork Merchant, by F. Bayeu. (Tapestry in the Palace),	226
Departure for the Hunt, after P. Wouwerman, by Gines de Aguirre. (Tapestry in the Palace),	227
Descent from the Cross. (R. Van der Weyden),	228
Child riding a Sheep, by F. Goya. (Tapestry in the Palace),	229
A Lady and her Cavalier, by F. Goya. (Tapestry in the Palace),	230
Country Dance, by F. Goya. (Tapestry in the Dining Hall of the Palace),	231
Casting of Bullets in a Forest, by Goya. (Casa del Principe, Escorial),	232
The Kite, by F. Goya. (Tapestry in the Escorial Palace),	233
The Washerwomen, by F. Goya. (Tapestry in the Palace),	234
Young Man with a Bird, and a Bagpiper, by F. Goya. (Tapestry in the Palace),	235
A Promenade in Andalusia, by F. Goya. (Tapestry in the Palace),	236
The China Merchant, by F. Goya. (Tapestry in the Palace),	237
Dogs in a Leash, by F. Goya. (Tapestry in the Palace), .	238
The Little Giants, by F. Goya. (Tapestry in the Palace), .	239
The Grape-sellers, by F. Goya. (Tapestry in the Palace),	240

	PLATE
The Card-players, by F. Goya. (Tapestry in the Palace),	241
The Wood-cutters, by F. Goya. (Tapestry in the Palace),	242
Children picking Fruit, by F. Goya. (Tapestry in the Palace),	243
Children climbing a Tree, by F. Goya. (Tapestry in the Palace),	244
The See-saw, by F. Goya. (Tapestry in the Palace), .	245
The Reapers, by F. Goya. (Tapestry in the Palace), .	246
Tapestry after the Pompeian Style. (In the Palace), .	247
Story of Telemachus: the Dance of the Nymphs. (Gobelin Tapestry in the Palace),	248
Story of Telemachus: Neptune wrecking Ulysses' Vessel. (Gobelin Tapestry in the Palace),	249
Story of Telemachus: Calypso. (Gobelin Tapestry in the Palace),	250
Story of Telemachus: young Telemachus. (Gobelin Tapestry in the Palace),	251
Children playing at Bull-fighting, by F. Bayeu. (Tapestry in the Escorial Palace),	252
The Gardens of Buen Retiro. (Tapestry in the Palace), .	253
St. Joseph and the Child Jesus. (Casa del Principe), .	254
The Judgment of Solomon, by F. de Urbina. (Ceiling in the Prior's Cell in the Monastery),	255
The Virgin, by Corrado. (Casa del Principe),	256
Woman reading a Letter, by D. Teniers. (Casa del Principe),	257
The Conversion of St. Paul, by L. Giordano. (Casa del Principe),	258
Apollo grieving over the Death of his son Phaeton: Buen Retiro China. (Casa del Principe),	259
The Fall and Death of Julian the Apostate, by L. Giordano. (Casa del Principe),	260
The Bagpiper, by D. Teniers. (Casa del Principe), . .	261
St. John the Baptist, by Annibale Caracci. (Casa del Principe),	262

LIST OF ILLUSTRATIONS xxiii

PLATE

A Smoker, by D. Teniers. (Casa del Principe), . . .	263
The Heliades, Daughters of the Sun, changed into Poplars, after the Death of their brother Phaeton : Buen-Retiro China. (Casa del Principe),	264
The Conception of the Virgin, by an unknown Artist. (Casa del Principe),	265
The Holy Family, by Raphael. (Casa del Principe), .	266
Semiramis fighting the Enemy, by L. Giordano. (Casa del Principe),	267
The Rape of the Sabines, by L. Giordano. (Casa del Principe),	268
Allegory of America, by L. Giordano. (Casa del Principe),	269
Allegory of Asia, by L. Giordano. (Casa del Principe), .	270
The Dream of Philip II., by El Greco. (Chapter Hall of the Escorial),	271
Effigies of the different Kings of Spain,	272
Effigies of the different Kings of Spain,	273
Effigies of the different Kings of Spain,	274
The Prince's Room. (Escorial),	275
Pompeian Room. (Escorial),	276
Tower Room (Caseta de Abajo). (Escorial),	277
The Royal Palace and Monastery : plan and section, .	278



THE ESCORIAL

I

PHILIP II. AND THE ESCORIAL

BUILDINGS, like poems or pictures, reflect the character of those who conceive and produce them. The Escorial may be likened to a document or a painting revealing the temperament, the aspirations, and the philosophy of a powerful, sombre, and withal, fascinating personality. Its severe form and its restrained embellishment are stamped with the individuality of the monarch who devoted the leisure of thirty years of his life to the erection, extension, improvement, and internal adornment of an immense and costly pile, comprising within its walls a monastery, a church, a burial-fane, a palace, a college, and a gallery of the arts. The Escorial was a place of retirement, an imposing hermitage for the devout and moody Philip II. of Spain. It is a monument

to his power, a revelation of his mind; and, if we study the edifice, we shall learn what manner of man he was who founded it.

Ferdinand and Isabella consolidated Spain into one great empire, and under their grandson, Charles v., the nation advanced in greatness, until it held sway over vast regions of the New World. When the Emperor Charles yielded sovereignty, in 1556, the sceptre passed to his son, Philip. Two years after, upon the death of the Emperor (Sept. 21, 1558), Philip II. became ruler over the whole of the Spanish dominion at home and abroad.

The heir of Charles v. was born at Valladolid on May 21, 1527. His mother was the Empress Isabella, daughter of Emanuel the Great of Portugal, and by his father he descended from Charles the Bold of Burgundy. Under the tutorship of Juan Martinez Siliceo, the young prince received his education at the celebrated University of Salamanca. He excelled in knowledge of the classics, and exhibited considerable linguistic talent, for he was able to write in Latin with facility and possessed an acquaintance with French and Italian. Architecture, painting, and sculpture interested the youth, and he studied mathematics.

His royal mother died when Philip was twelve years old. Four years later the prince was betrothed to the Infanta Mary, daughter of John III. of Portugal and Catherine, sister of the Emperor Charles V. In 1543 this desired alliance with Portugal was confirmed by the marriage of Philip to his cousin, the Infanta, in the city of Salamanca. Shortly after the ceremony, the young pair went to reside in Valladolid, and here was born to them a son, Don Carlos, whose mysterious death in captivity at the age of twenty-three remains unexplained.

In giving birth to her first child, the princess lost her life. Before the rejoicings of the nation at the birth of a prince were at an end, the country was startled by the death of the young mother, and gaiety was suddenly changed to mourning. From the Cathedral of Granada, where the body of the Princess Mary was buried, the remains were afterwards removed to the stately mausoleum of the Escorial, the resting-place for the bones of the royal family of Spain, which was erected by Philip many years later.

In 1554 Philip II., not yet a sovereign, married Mary of England. The union was arranged by his father, Charles V., and for a time the prince lived in England with his bride. He

was, however, called upon to attend the Emperor in Flanders, and was absent from Mary until 1557, when he again visited England. His stay was a brief one, for he was summoned in less than four months to the Netherlands. In the following year Queen Mary died.

Upon the accession of Elizabeth to the throne of England, Philip of Spain received her assurances of amity. Not many weeks after the burial of Mary, Philip directed Feria, his ambassador in England, to propose, on his behalf, a matrimonial as well as a political alliance with Elizabeth. The queen replied that she must consult Parliament upon the subject, and that 'should she be induced to marry, there was no man she should prefer to him.' Philip wrote an affectionate letter to Elizabeth, declaring that he longed for the success of his ambassador's mission. The Protestant Reformation, which swept over England, was, however, a sufficient bar to the marriage of Philip and Elizabeth. Philip expressed his disappointment when the final answer was received from England, but he still protested his friendship for Elizabeth, and hoped that amicable relations would continue between the two nations.

In 1559 Philip married the Princess Elizabeth

of France. It had been proposed that the princess should marry Don Carlos, the son and heir of Philip; but, for diplomatic reasons, it was considered more expedient that Elizabeth, who was only fourteen years of age, should wed with the king. The proposal came from France, and in reply to it, the Spanish envoys avowed that 'notwithstanding their master's repugnance to entering into wedlock, yet, from his regard to the French monarch, and his desire for the public weal, he would consent to waive his scruples and accept the hand of the French princess with the same dowry promised to his son Don Carlos.'

Tragedy attended the wedding festivities of Philip and Elizabeth of France. In the course of a tournament, arranged by Henry, father of the princess, a challenge was sent by that monarch to Lord Montgomery, a Scottish nobleman and captain of the king's guard, renowned for his feats of arms. The queen begged the king to refrain from the encounter, but Henry commanded the unwilling Montgomery to prepare for the combat. At the first encounter the Scot pierced the visor of his opponent; the lance splintered, and a piece of it penetrated the eye of the king, who was borne from the arena by his attendants seriously wounded and unconscious.

For ten days he lay in pain, and died on July 10, 1559, of his injury. His queen, Catherine de Medici, thus saw the fulfilment of her foreboding when she vainly besought the valorous Henry to abstain from further jousting.

The battle of St. Quintin, in August 1557, which saw the triumph of the Spanish arms over the French, was an event of extreme moment, and was the source of Philip's resolve to erect the Escorial. In this engagement the Duke of Savoy, at the head of the Spanish troops, D'Egmont, in command of the Dutch and German horsemen and infantry, and Lord Pembroke with his force of British soldiers, defeated the army of France, and killed three thousand men. During the height of the battle, which was fought on the day dedicated to San Lorenzo, Philip besought the assistance of that saint, and vowed that if aid were vouchsafed, he would build a mighty and permanent monument to the deliverer.

The French general was the Duke de Nevers, who was assisted by the Constable of France, Montmorency. To Coligni, the great admiral, was given the task of augmenting the garrison of St. Quintin. The troops of France were nevertheless greatly outnumbered by the Spanish forces. Flemings, Englishmen, and Spaniards, in

combined array, made desperate assault upon the defenders of St. Quintin. In a last rally the French formed squares, but the artillery of the Duke of Savoy broke up their ranks. Montmorency was among the prisoners who were seized by the Spanish, and it is recorded that he was treated with considerate courtesy.

It is probable that another motive in addition to gratitude to San Lorenzo actuated Philip II. in building the monastery of the Escorial. He was under an obligation by the will of Charles V. to erect a royal burial-place, and the example of his father in yielding the crown for the ascetic life of the cloister may have induced him to add a religious house to the mausoleum, and to provide a retreat for himself in the closing days of his reign. Whatever may have inspired the resolution, it is quite evident that the idea took passionate possession of the king's mind, and that he spent vast treasure and much industry upon the work of rearing this extraordinary conglomerate pile.

The choice of a situation for the building accords with all that we know of Philip's trend of thought and feeling in middle life. He was not hasty in determining the position for the upraising of his monument. The place must be solitary, stern,

and amid impressive surroundings, where nature is seen in a mood of perennial musing and melancholy. No doubt the king wandered often in the wastes of Castile, among the rocks, the treeless plains, and the mountainous surrounding of Madrid, in quest of a suitable site for his hermitage and sanctuary. It was necessary, in a material sense, that the district should produce an abundance of stone of a durable quality.

How Philip came to fix upon this spur of the bleak Guadarrama is not precisely known. Probably his conception of the Escorial was that of an austere and plain building, which should, so far as possible, resemble the natural surroundings, and suggest a part of them rather than a contrast to their sternness. The retreat was to be no palace of gilded luxury, but a grim and majestic building consecrated to devotion, penance, and solemn reflection. Where could a more appropriate spot be found for the retirement of a recluse than among the encompassing crags, defiles, and peaks of the Guadarrama Mountains?

In ancient times iron had been worked in this desolate wilderness of Castile. The *scoriæ*, or refuse of the mines, lay upon the hillsides, and gave the name of 'Escorial' to this shoulder of the range. After a search, which had lasted

two years, Philip concluded that no better situation could be desired. In his decision he was assisted by experts in geology, the science of health, and the art of architecture. The site was distant eight leagues from Madrid, and close to a hamlet known as Escorial.

In the document written by Philip respecting the founding of the monastery, we read that, inspired by gratitude to God for His benefits, the king desired to establish churches and convents, and to build a place of burial for his royal successors. 'For these considerations we are Founding and building the Royal Monastery of San Lorenzo, near the town of the Escorial, in the diocese and archbishopric of Toledo, and we dedicate it to the blessed San Lorenzo on account of the special devotion which we have to this Saint, and in memory of the victory which we gained on his feast-day. We Found it according to the Order of St. Jerome because of the affection and devotion we have for this Order, and which the Emperor and King, our Father, had for the same. Besides this we have decided that a college shall also be Founded, where the arts and theology shall be taught, and where some young men shall be brought up under the rule of a seminary,' etc.

Philip purchased all the land required for the

erection of the monastery before the work of clearing it was begun. He took up residence on the site, in rude temporary lodgings, and followed with closest interest every detail of the designing and construction. His chosen architect was Juan Bautista de Toledo, who had studied his art in Rome and Naples. Toledo was a native of Madrid, and in Italy he had made his reputation by designing a palace at Posilipo, and the celebrated Strada di Toledo. He was assisted in planning the Escorial by Lucas de Escalante and Pedro de Tolosa.

The first stone was laid on April 23, 1563. Toledo worked upon the Escorial till 1567, when he died. His scheme embraced the monastery for fifty Hieronymite monks, the royal residence, the burial-chamber, and the church. Juan Bautista de Toledo was succeeded by Juan de Herrera, who enlarged the convent and designed a bell tower. His assistant was Juan de Minjores, who had executed the church of the Alhambra, and planned part of the Alcazar of Seville.

Toledo's plan was ambitious and eccentric. He was influenced by the Renaissance ideals, and he employed the Doric style in its severest examples. Philip would have no luxurious decorations, no flamboyant effects ; everything

must be plain to austerity. Some critics have asserted that the simplicity of the Escorial is impressive and noble, while others complain of its rigidity and sombreness. The plan of the building is in the shape of a gridiron, to commemorate, it is surmised, the fate of San Lorenzo, who was roasted on a grid. The handle of the gridiron is represented by the Palace of the Infantas; the monastery, the seminary, and the royal apartments represent the bars of the implement upon which the saint was martyred.

It is evident that the architects were not allowed perfect freedom in their designs. The king constantly inspected their plans, corrected or improved them according to his own ideas, and made numerous suggestions. From his youth Philip had displayed a love of architecture, and there is no doubt that he was personally the inventor of many features of the Escorial. It has been related that he somewhat hampered the designers by his frequent insistence upon severity of style, and by his interference in many details of the work.

The king often repaired to a rock commanding a view of the busy scene beneath, where he would sit for hours, watching the progress made by the great army of craftsmen and toilers. A

fear, which was almost morbid, assailed him at the dread thought that he might die before his scheme was brought to its completion. His days were occupied in superintending the tasks of the architects, artists, and decorators, and in pious meditation in his retreat. Sometimes he would roam with his gun, in the surrounding grey wilderness, unattended, and buried in reflection. His relations with the favourite painters of his retinue were of the friendliest order, and he avoided the attitude of the mere patron. With Titian the king was very intimate, and he would sit by the easel of Coello, watching the picture that grew upon the canvas.

The studio of Coello adjoined the royal apartment, and Philip came frequently to converse with the painter. He delighted also in the society of Antonio Moro. To Titian he paid large sums for his services, and when the work was finished the king handsomely pensioned the artist. When Titian died, the pension was continued to his son.

In 1570 Philip married for the fourth time, his bride being Anne of Austria. A year later the queen gave birth to Fernando, who died at Madrid at the age of seven, and was buried in the Escorial. The body of Don John of Austria, natural brother of Philip, was interred beneath the altar of the

church in the following year. In 1574 the remains of the illustrious Emperor Charles were transferred to the vaults of the Escorial with much ceremony, and at the same time several other royal coffins were removed to the newly-made royal resting-place. During the solemn service a terrific storm destroyed the dais which had been erected for the ceremony, and the splendid trappings that covered it.

Besides the havoc of hurricanes, the building twice suffered serious injury from fires. The first broke out when the work was almost finished. The cause of the conflagration was a lightning stroke, and the flames raged for several hours, creating consternation among the monks and the other inmates of the edifice. When the fire was subdued, the king had to grieve the destruction of the fine belfry and the loss of a costly peal of bells. Although the fabric was much damaged, no lives were lost, and several sacred relics were recovered uninjured.

The heavy cost of erecting the Escorial increased the amounts paid in taxation, and among the people of Spain there was some discontent with the expenditure. There was also disaffection upon one or two occasions among the mechanics employed upon the building. The

cause, or the effect, of this insubordinate feeling was the rumour that Satan in the guise of a hound with wings prowled about the corridors in the dark. A friar hearing certain gruesome sounds during matins, went out to investigate the cause of the disturbance, and discovered a stray dog wandering in the building. The dog was promptly hanged, and his carcass exposed on the exterior of the edifice;—proof positive that the mysterious visits were at an end.

It is interesting to learn that a party of Japanese delegates came to request an audience of Philip in the year 1582. The Jesuits had made several converts in Japan, and it was proposed to ordain some of these as priests. But the papal sanction had to be obtained, and the ruler of Japan sent an embassy to the Pope. Before going to Rome, these representatives came to Spain and paid reverence to Philip, who entertained them cordially.

In 1586 the king was busy with preparations for the ceremony of consecrating the church of the Escorial, which had been completed some time previously. During the erection of the church, services were held in a temporary structure, and in this building there was a celebration of the mass before the procession

entered the new church. Philip, the prince, and several great clerics supported the canopy which was carried in the solemn pageant. The temporary church, which stood in the hamlet, was afterwards reconstructed, and placed at the service of the people.

About the year 1582 the king was seized with a distemper of an epidemic character, and was so prostrated that he prepared himself for death, and wrote his will. But his disorder, although dangerous, was not fatal, though the queen, who was also attacked, died in this same year. She was interred among other royal persons in the Escorial. The death of Philip II. occurred in 1598. He was indisposed at Madrid, and desired to be at once removed to his beloved Escorial. So severe was his illness that it was necessary to bear him thither slowly in a litter. Six days were spent in conveying the stricken monarch over the eight leagues from Madrid to the palace among the Guadarrama Mountains.

For fifty days the king lay in suffering. It was his wish to see every part of the building before he died, and he was borne slowly through the palace, the church, the convent, and the college. Philip was patient and resigned in the contemplation of the last hour of his life. He evinced his zeal

in piety to the end, and ordered the release of certain prisoners as a final act of mercy. When death approached, the king asked that the prince and Isabella might attend at his bedside, and to them he exhorted holiness, and spoke of the vanity of ambition and the insecurity of power. On September 13 Philip II. partook of the last sacrament, and passed away.

So died the Founder of the Escorial, and the initiator of the great work which the Spanish people claimed as one of the chief wonders of the world. He had lived to see the realisation of his desire. Year by year he had watched the development of his plans, the building of the monastery, the uplifting of the church, and the establishment of a court and a college in this remote Castilian highland. The hours of his retirement had been devoted to the gratification of his taste in the arts, to contemplation, and to penance. Like Solomon, he had surrounded himself with objects of priceless worth, and he passed his days in an atmosphere of beauty. *Æsthetic*, and at the same time ascetic, Philip seemed possessed of a dual nature in which rival forces constantly contended. If his mind was marked by gloom, it was relieved by his passion for art and by his love of the simple pleasures

of a country life. Nor was the king apparently devoid of a capacity for enjoying occasionally the conventional gaieties of life, for among his numerous retinue, he maintained a fool, or royal jester, one Miguel D'Antona, a grotesque dwarf, with an ugly, humorous countenance.

The Escorial was a royal hobby. But for us it is something more, for it illustrates in divers ways the thought, fancy, and idiosyncrasy of an enigmatic personality. And more than this, the building instructs us in the temper of a memorable age, profound in faith, zealous in patriotism, and conspicuous in martial valour. An inspection of the Escorial is as the reading of a long and remarkable chapter in the history of Spain.

In accordance with his father's wishes, Philip III. began to build the present burial-vaults soon after his accession to the throne. He did not live to see the completion of the work, which was continued during the reign of Philip IV. The construction was, however, delayed through the attitude of the overseer of the works, who objected to the expenditure of so large a sum of money from the national exchequer; but under the monk Nicolas, the *Panteon* was at length made ready, in 1654, for the reception of the coffins of members of the royal families.

‘No monarchs of the earth,’ writes a chronicler, ‘have a mausoleum comparable to this of the Escorial, which to the glory of Spain was conceived by Charles V., undertaken by Philip II., carried on by Philip III., and completed by Philip IV.’

The second devastating fire at the Escorial broke out in 1671, and was supposed to have been caused by the fall of a rocket during a firework exhibition, following upon a day of rejoicing. The English translator of the works of Francisco de los Santos states that the fire ‘ruined and destroyed’ the edifice, but this is an exaggeration, though the damage was very great. It is said that the flames were not quenched for fifteen days, and that the peal of bells was melted. The queen-regent, Anne of Austria, restored the Escorial in 1676, and provided it with a new set of bells.

Another disaster might have befallen the Monasterio in 1755, when Lisbon was levelled by the great earthquake, but, fortunately, only a shock was perceived by the inmates of the building.

Charles III. made a few additions to the Escorial, and his son proposed the addition of a bull-ring; but the king, upon hearing of this

project, forbade the work, and the prince contented himself with erecting a caseta or villa, which was named de Abajo.

It was at the Escorial that Charles IV. unearthed a plot concocted by the queen, Godoy, and Prince Fernando, with the object of betraying Spain to France. The prince was placed in confinement at the Monastery, and his tutor and other members of the royal household were also imprisoned. It is probable that Canon Escoiquiz, one of the Court, was in treaty with Napoleon's representatives. Fernando was tried and pardoned, though his part in the conspiracy seemed to admit of no doubt.

In 1807 the French troops stormed the Monasterio, which was defended by the priest Ruiz, who lost his life in the assault. The monks were expelled by the French, but allowed to occupy an adjacent building. Terrible pillage succeeded the capture of the Escorial, and much of its treasure was looted and sent to France. After the Peace the brethren returned to the Monastery, and the French restored some of the plundered works of art.

There was a restoration of the building under Ferdinand VII., the completion of the work being celebrated on the day of San Lorenzo. Upon

the death of the king many of the pictures were transferred from the Escorial to Madrid.

In 1846 Isabella II. married her cousin, Francisco de Assisi, at the Escorial, and upon the same day her sister was united to the Duc de Montpensier.

During the cholera epidemic at Madrid, in 1856, the inmates of the Escorial were almost free from the disease, proving beyond doubt that the position of the place among the mountains is extremely healthy. In the summer of 1861 the first train from Madrid arrived at the Escorial.

There are several historians of the Real Monasterio. Friar Juan was probably the first writer on the subject, though his *Memoirs*, written in 1596, have not been printed. Father Sigüenza prepared a chronicle of the Escorial in 1605; and in 1698 a work was issued by Jimenez; Santos also wrote in the same year. Ponz was the chronicler in 1788. After a lapse of thirty years, Bermejo wrote upon the building, and since 1843 the historians have been Alvarez, Madoy, Ramajo, and Rotondo. The last writer took extreme pains in collecting an immense amount of information upon the Escorial and its history. His huge volume, which appeared in Madrid about 1863, is a classic upon the subject.

Among the earlier writers, perhaps the most interesting is Franciso de los Santos, whose work was published in Madrid in 1681, under the title, *Descripcion del Real Monasterio de San Lorenzo del Escorial*.

II

THE ESCORIAL FROM WITHOUT

THE Real Sitio, or Real Monasterio de San Lorenzo del Escorial, is, as we have seen, a great combination of fabrics, consisting of a convent, a seminary, a palace, a church, and a panteon. It is therefore scarcely correct to speak of the structure as the 'Palace of the Escorial,' for the royal apartments form but a part of the building.

San Lorenzo, to whom Philip II. dedicated the mighty monument, was by birth an Aragonese from the town of Huesca. It is not necessary here to relate his history. His cruel martyrdom occurred in the time of Valentinian, A.D. 261, and it was upon the feast day of the saint that Spain gained the great victory over the French at St. Quintin in Picardy.

A chronicler of the period of Philip II. has declared that: 'It is impossible to properly describe the grace, the ornaments, the grandeur, and the majestic harmony, that one remarks in

this entire edifice. . . . To write a description of it is an impossible task for me, whilst I could never tire of admiring it ; for the rest, this is what always happens when one tries to describe architecture and the arts.'

This limitation in adequate expression is one of the penalties of such a task as the present work. The mere detailing of all parts of the Escorial would be very laborious and beyond the limit of present space, and the result might prove quite uninteresting to the non-technical reader, and possibly of no great service to the visitor. There are, however, certain conventional methods of description which can be scarcely avoided in an account which aims at conciseness and accuracy.

Let us then begin by stating that the Western or Principal Frontage is 744 feet long and 72 feet high, and that the towers at either end are 200 feet in height. The chief entrance is in the centre of the façade, and it is known as the Portico Principal del Monasterio. Supporting the cornice are eight Doric columns, and a door, 20 feet high and 12 feet wide, is placed between the central columns. The door is white, with huge copper-gilt studs and knockers. Surrounding the door are the enormous blocks of stone, which were carried here

upon specially constructed wains, drawn by forty-eight pairs of oxen. The panels on each side of the doorway are decorated with gridirons in relief, as symbols of the martyrdom of San Lorenzo.

Monegro's figure of San Lorenzo, huge, and carved in stone, stands above the door. The head and the hands are of Andalusian marble. Monegro is said to have asked the sum of 20,900 reales for carving this effigy, and other 7700 reales for the arms of Spain carved below the statue.

Of the other doors, one leads to the cellars, the lower cloisters, and the kitchens, and the other to the Colegio. Their character is simple, and they are constructed of large blocks of stone, after the plan of the chief entrance.

The Vestibule is about 80 feet wide, and leads into the Patio de los Reyes, or Court of the Kings. To the right of the Vestibule are the Libraries, the Refectory, and the Convent, and on the left is the College. The walls of the Patio are decorated with pilasters, and there are many fine windows to the apartments. Six statues of the Reyes de Judea stand in the Court, the work of Monegro, who used granite for the bodies and marble for the head and hands, as in the case of the effigy of San Lorenzo, above the main gateway.

The statues represent Jehosaphat, Hezekiah, David, Solomon, Josiah, and Manasseh, but they are not works of the highest order. The first king has a chopper, and there are a ram and loaves of bread by his side ; while the second has also a ram, and in his hand a large incense box. David is appropriately supplied with a harp and a sword, and the symbol of Solomon is a volume. Josiah also holds a book, and Manasseh a compass and square. These Kings of Israel are chosen because they each directed the work of building and beautifying the Temple.

The general plan of the Escorial is a parallelogram of 3000 feet in circumference and 500,000 square feet. This massive pile is everywhere severely uniform, though its rigidity is relieved by the towers of the Monastery, the charming gardens of the palace with their fine arches, and by the spires and doorways. The granite employed in the building is of a light colour, and is, for the most part, highly polished. There are four façades. We have inspected the western or principal frontage, and we may now pay some attention to the east front, which bears points of resemblance to that of the south.

One curious feature of the eastern façade is the celebrated staircase, described by Don Antonio

Rotondo as one of the most curious pieces of architecture in the whole edifice. The doorway leading to the gardens was originally intended as an arcade, and it is a noteworthy example of architectural skill. The appearance of the east front is marred by the unattractive exterior of the Capilla. On the north side is the chief approach to the palace, and here is the small door by which the royal tenants entered their apartments up to the time of Charles IV.

The finest external aspect of the Escorial is on the southern side. It is simple and bold, and from it is gained one of the most interesting views of the pleasure-grounds below. The first stone of the edifice was laid here. A gallery on this side was used for convalescents from the Infirmary, being sheltered from the rays of the sun, and here the monks, who were recovering from illness, took gentle exercise in the open air. There are two corridors, or promenades, each about 100 feet in length, one above the other, and supported by arches. Some of the decorative work here is by Juan de Mora.

The impression conveyed by the Escorial at first sight is that of its colossal proportions, while one's second impression is of austerity and uniformity in design. Henry O'Shea is right in

saying, in his *Guide to Spain and Portugal*, that 'to understand the Escorial it is necessary to have studied deeply and most impartially the character and genius of its founder ; for this is not a monument which is the expression of an age or a people, but bears the stamp of a man of a special train of thought and feeling.' O'Shea states that 'the Monastery of the Escorial is the key to Philip's character, never, as yet, perfectly understood by historians.' Carl Justi, in a somewhat severe criticism of 'the rigid geometrical design' of the building, says that it 'looks at us with petrifying effect,' though he admits that the harmony of the pile with its surrounding landscape gives it a peculiar beauty.

Some of the older writers upon the Royal Monastery of Philip II. fervently praise the majesty of the great monument. The Countess D'Aulnoy, in her *Letters from Spain*, in 1679, wrote that the apartments of the king and queen at the Escorial were not stately, and that Philip, when he founded the building, intended it for a house of prayer and retirement, 'the things he took most care to adorn' being the Church and the Library. In the words of George Thompson, translator of Frey Franciso de los Santos's work upon the Royal Palace of the Escorial, the edifice is 'an

astonishing work, in which the most prudent monarch Philip the Second offered to God a heaven on earth; to the illustrious Spanish martyr St. Lawrence a temple of divine magnificence, to his ancestors, a Christian mausoleum; to the Hieronymite recluses an august habitation; and to the world a structure which it can never sufficiently admire.'

In the eyes of the Spanish subjects of Philip, the Real Monasterio, or Real Sitio (Royal Residence), constituted the 'eighth wonder of the world.' Such a magnificent palace had not been seen in Spain since the palmy days of the Moorish potentates of Granada and Cordova. In no sense, however, could the Escorial be likened to the buildings of Morisco genius. It was eminently Christian in its conception and plan, and in its dedication to San Lorenzo, the martyr of the grid-iron. The style was late Renaissance, uninfluenced by the ancient Oriental spirit, and owing its inspiration chiefly to the Doric designers, though the Gothic influence is of France.

If the exterior of the Escorial suggests in turn a sombre fortress, a mournful and gaunt hermitage, or a forbidding prison, it still impresses us as a very remarkable work of architecture. One must not look for the richly ornate, the flam-

boyant, and that prodigality of decoration which characterise many of the later public buildings of Spain. Huge, marked with the personality of the founder, menacing, and yet not without the nobility of plainness, the great creation of Philip II. is beyond doubt one of the world's greatest edifices. To some observers it has brought a vague sense of depression when viewed upon a grey day amid its bleak surroundings ; but the atmosphere of the place is far from unimpressive, for it is pregnant with memories, and vivid with dramatic passages in the lives of kings and their queens, courtiers, artists, friars, and the long train of inmates who lived within the stern granite walls. Moreover, as a museum, the Escorial is of supreme interest. It contains a wealth of wonderful works of art, and a superb library of costly books and old manuscripts.

The galleries, courts, and gardens of the building undoubtedly soften the aspect of the walls and the solemn towers. Flowers adorn the terraces : there are pleasant seats and niches, with shady walks between high box-hedges and splashing fountains. From the Lonja (the terraces) one looks upon varied vistas of the plain, the frowning mountains, the quaint flower-gardens, the ponds, and the wooded slopes, where

there are English elms and beautiful chestnut-trees.

In the surrounding demesne, there are several points of interest. One of these is the 'King's Chair,' among the rocks, where Philip sat to view the building of the monastery. We may also wander to the 'Queen's Belvedere,' or climb the boulders of Castejon.

Not content with the vast accommodation of the Escorial, Philip caused certain small houses, or places of retreat, to be built in the vicinity. One of these, called La Granjilla, was surrounded by exquisite gardens, which were adorned with many fountains. The streams and tanks provided fish for the royal table. Another lodge was the Campillo, which the king erected in a magnificent and lonely situation among the hills. This house was afterwards altered by Philip IV.

III

THE CHURCH

FROM the point of view of architectural beauty, the Church of the Escorial is the finest of the several buildings within the walls. The eye is at once arrested by the tall towers on either side, the immense dome, with its superimposed massive lantern and cross, and the portals of the vestibule. As for the height of the towers, it is safe to say that they are considerably over 200 feet, though writers variously give the height as 260 feet and 270 feet. The structure is of granite throughout, huge in its plan, and severe in its Doric simplicity.

The tower on the right has a clock and a peal of bells. Each of the belfries has a platform with a balustrade, and the cupolas have a lantern tower, with several windows, and a lesser cupola above, crowned by a spire. On the top of the spire are a ball, a cross, and a weathercock. These

towers are perhaps the most ornamental parts of the whole pile.

Before the Church, or Templo, is the handsome Vestibule, with five arches, each having a door. The total number of the portals is ten. There is a decorated dome to the Vestibule, and doors leading to the Monastery and the College. The chief door of the Church is in the centre, and it is only opened to admit members of the reigning family of Spain. We enter the main edifice by a small door. Upon black marble, in letters of copper, is a Latin inscription setting forth that 'Philip, King of all the Spains, of the two Sicilies, and of Jerusalem, laid the first stone of this church on the feast of San Bernardo, 1563 : the divine offices were first celebrated on the Eve of the feast of St. Lawrence, 1586.'

The right door has the following legend : 'Philip II., King of all the Spains, of the Sicilies, and of Jerusalem, had this church piously and solemnly consecrated by the nuncio of His Holiness, Camilli Cojot of Alexandria, on August 30th, 1595.'

The Coro Bajo, or Lower Choir, is the first part of the church upon entering from the Vestibule. It is paved with marble, and has a gallery, balconies, and two rows of stalls. A variety of

woods were used in the stalls, such as box, cedar, walnut, and ebony, and the designs were drawn by Herrera, who directed the work of Flecha the decorator. Under Flecha four Spanish carvers assisted in the work of cutting the thistle leaves and the beautiful mountings of the choir stalls. The Prior's seat is especially decorative; and one stall, wider than the others, was used by Philip II.

A fine lectern of jasper and marble, supported by bronze pilasters, stands in the Choir. In a small shrine upon the structure, formed by columns, is an effigy of the Virgin. The cross of this structure is of the wood from which Philip's coffin was made. In height the lectern is sixteen feet.

Near the Prior's seat is an altar with a Crucifix, and close by we shall find two paintings of Our Lady and San Juan, by Navarrete, sometimes called El Mudo. This painter was influenced by the Venetian tradition, though it is doubtful whether he worked under Titian.

In 1568 Navarrete was invited by Philip to the Escorial, where he executed some work upon the high altar. A few years later the artist was commanded to paint other thirty-two pictures for the king. El Mudo was accused of inde-

corum in his work by representing angels with beards, and this is shown by the contract with the high clerics of the Escorial, who laid down that: 'Whenever the figure of a saint is repeated by painting it several times, the face shall be represented in the same manner, and likewise the garments shall be of the same colour, and if any saint has a portrait which is peculiar to him, he shall be painted according to such portrait, which shall be sought out with diligence wherever it may be; and in the aforesaid picture the artist shall not introduce any cat or dog or other unbecoming figure, but only saints and such things as incite to devotion.'

One of the wall paintings of the Choir represents San Geronimo, or St. Jerome, expounding the Scriptures; another shows him writing, and a third depicts the interment of the saint, San Lorenzo, while the Pope is the subject of one of the frescoes, which were painted by Cincinato. The pictures by Lugato in this part of the church illustrate Charity, Hope, Faith, Prudence, and Justice, while others portray San Lorenzo and San Geronimo. During the struggle with France many objects of art were removed from the Choir.

The organs are exceedingly handsome. One

of them is said to be the finest in tone in the Peninsula. By the side of the chief choir are the lesser cross, or choirs, containing a small marble capilla. The statue of San Lorenzo was carved from a Roman effigy, which was headless and without limbs when it came into the possession of Philip II. Giordano's ceiling is painted with episodes in the life of David. This painter was a follower of the powerful Ribera, and his influence upon Spanish art was somewhat detrimental, for he imposed an alien style, and produced works that example the decline of the Spanish schools.

A hall behind the ante-choir is known as the Library, and here the music books are stored. The books are very beautifully bound, and written by masters of the art of caligraphy. There are three pictures in this apartment: the best is by Navarrete, a scene of the 'Crucifixion,' with San Juan and the Virgin. The work by Herrera Barnuevo is poor. Van Bosch, or El Bosco as he was styled in Spain, painted the allegorical picture in this hall.

The 'Panteon de los Reyes,' the royal sepulchre, was finished in 1654. It was intended that it should be severely plain; but after the time of Philip II., those who continued the work, in-

dulged their fancy for gilt decoration. A portrait of Father Nicolas is seen as we enter the staircase of the vaults; and after descending about a score of steps, we reach the Panteon de las Infantas and the Panteon de los Infantes, where rest the remains of the two sisters of Charles V., Don John of Austria, and other royal persons. This part of the royal vaults is not of especial interest architecturally, and a more adequate place of sepulture is now being constructed.

The doorway of the vaults is of marble and bronze, and there is a tablet with the following inscription: 'To the very good and very great God; sacred spot dedicated by the piety of the Austrian dynasty to the mortal remains of the Catholic kings, who await the desired day under the high altar consecrated to the Redeemer of the human race. Charles V., most glorious of the emperors, resolved this place to be the last bed of himself and his lineage; Philip II., the wisest of kings, designed it; Philip III., a monarch sincerely pious, continued the work; Philip IV., great for his clemency, his constancy, and his devotion, augmented, adorned, and terminated it in the year of the Lord 1654.'

The figures of Italian bronze near the tablet, symbolise Humanity and Hope. From this

point the descent to the tombs is made upon steps of marble, with three landings, until an octagonal chamber is reached. A great candelabrum of bronze hangs here, and there are relief figures of the Apostles. The decorations of this vault of jasper and marble were executed by Fanelli. The materials used for the altar in this chamber are black marble and bronze. Two lay-brothers of the Escorial made the bronze Entombment of Christ.

In the niches rest twenty-six urns containing the ashes of Spanish sovereigns. The kings are Charles V., Philip II., Philip III., Philip IV., Charles II., Luis I., Charles III., Charles IV., and Ferdinand VII. On the left of the altar are the remains of Isabella, wife of the Emperor Charles, Anne of Austria, Margaret, Isabel of Bourbon, Mary Anne of Austria, Maria of Savoy, Maria of Saxony, and Maria Luisa of Bourbon.

Ferdinand VII. used to attend Mass at midnight in this damp, chilling, and sombre sanctuary, where rest the bones of so many of his ancestors.

The construction of the church represents a large square, and the pillars form a cross. Four immense square columns support the whole superstructure, and surrounding these are twenty-four large arches. The carved and gilded wood-

work is the work of Flecha, an Italian artist. At the end of the lesser naves are domes, eight in number. The Great Dome has eight windows, with Doric columns, and it is surrounded by a balcony. An ascent can be made to the top of the dome, where there are a large lantern, a spire, and a tall weathercock above the cupola. The height from the ground is 330 feet. In the pyramidal spire, Philip II. enclosed a case containing relics of St. Paul, St. Peter, and St. Barbara.

The pavement of the church is made of variegated marbles. In the reign of Charles II., the vaulting of the principal dome was pointed, but before the time of that monarch, it was stuccoed, and spangled with blue stars. Giordano was commissioned with the work of decorating this part of the building with eight frescoes. These pictures are described by O'Shea as 'hurried, yet faithful, and the colouring very fine, though somewhat tarnished by damp.' Later critics have, however, pointed out the traces of serious degeneration in the work of Giordano. Among the paintings are the 'Adoration of the Magi,' the 'Conception,' and the 'Last Judgment.'

Jordaens was the artist selected to paint the works in the minor domes. It has been stated

that the frescoes were finished in seven months. We need not describe each one in detail. The dome in the chief nave has a 'Resurrection,' in which we see the Saviour upon a throne of clouds, with the Holy Mother by his side, and from the tombs emerge the frames of the dead, some of which ascend to Paradise. In the dome over the Chapel of Our Lady there is a painting of the Virgin in a chariot, attended by maidens; and in another dome the scene is from the Old Testament, representing Joshua's defeat of the Amalekites.

The Capilla Mayor is notable for its Doric features, black marble pilasters, bronze figures, and the splendid high altar. The chief chapel is approached by an arch on three pillars, dividing it from the other parts of the edifice, and the altar is of marble and jasper. It was consecrated in 1595 by Philip II., in honour of the Blessed San Lorenzo, and within were placed the relics of San Pedro, San Tomas, San Sebastian, and other holy personages. The fine work on the screen cannot be well seen in the uncertain light; but it merits close inspection for its scheme of exemplifying all the orders of pagan architecture in jasper and bronze.

Upon one division of the altar screen are two

paintings by Tibaldi, the 'Birth of Christ,' and the 'Adoration of the Magi.' Tibaldi was a pupil of Michael Angelo; but his productions have little of the spirit of his master, and there is none of his work in the Escorial upon which we can write with great enthusiasm.

The 'Flagellation,' by Zuccaro, is seen in the second or Ionic section of the altar screen. This is supposed to be the best work of the painter, who came at the invitation of Philip II. to paint at the Escorial, in the place of Paul Veronese. Zuccaro's art was so inferior that his royal patron condemned most of his pictures; and Tibaldi, a not very excellent substitute, was bidden to repaint several frescoes. Finally, the Venetian painter was asked to leave the Escorial.

Pompeio Leonius, or Leoni, was the designer and caster of the metal statues that ornament the splendid screen, though some of the work was intrusted to the artist's father, Leon Leoni, sometimes called Arezzo. These two natives of Milan were retained by Philip II. to produce statues at the Escorial, and besides this work on the altar they produced the figures of Charles V., Philip, and other members of the Royal House, which stand between the centre columns. These figures are of bronze gilt, about thirteen feet in height.

The Emperor kneels before an altar, his head bare, invoking the assistance of God. Isabella is by him, and the other statues represent the Empress Maria, and the Princesses Eleonora and Maria. On the other side are the figures of Philip II., Anna, Isabella, Doña Maria of Portugal, and Don John of Austria.

In the Oratories there are some paintings by Pantoja de la Cruz, who was a pupil of Coello. Pantoja was a native of Madrid ; he was Court portrait painter to Philip II., and afterwards to Philip III. Besides his work at the Escorial, he painted several canvases for the Royal Palace at Madrid.

In one of the chambers of the Oratories are the table and chair belonging to Philip II.

The Sanctuary has some frescoes by Tibaldi, depicting scenes from the Old Testament ; the fresco of 'Elias' was the artist's first picture for the Escorial. A handsome tabernacle demands notice, both for its art and the fact that it was destroyed by the French, and afterwards repaired by Ferdinand VII. The work is by Juan de Herrera and Giacomo Trezzo of Milan.

In the Relicario few objects survived the plundering of the French ; but Carducci's pictures of saints should be seen, and a metal statue

from Messina is of interest. A number of skeletons and precious bones of saints and pious persons are guarded in the Relicario. There are also a part of the gridiron upon which San Lorenzo was martyred ; some pieces of the Holy Cross ; thorns from the crown of Christ ; part of the garment of the Holy Mother ; a bone of St. Paul, and many other treasures which cannot be enumerated.

In the Ante-Sacrista the vaults were painted by Granelo and Fabricio : a reputed Andrea del Sarto is here ; a painting by Van der Velde, San Juan by Giordano, and San Geronimo by the vigorous Spanish artist Ribera, the master of Luca Giordano.

The Sacristy contains a number of paintings, including a work by El Greco, the 'Dream of Philip II.' This eccentric genius painted for some time at the Escorial ; but his gifts were not fully appreciated by the royal patron, who seems to have possessed a preference for the work of the Italian romancists rather than the bold, truthful productions of the stronger Spanish School of painters. In the hall will be seen several pictures by artists of Spain : among others are works by Zurbarán and Ribera, while foreign painters are represented by Tintoretto, Titian, Guido Reni,

and Paul Veronese. Tintoretto's work was painted for a church in Venice, but came into the hands of King Charles I. of England, and was purchased for Philip IV. of Spain after the downfall of Charles. The subject is 'Washing the Apostles' Feet.' Some beautiful needlework is preserved in the Sacristy, designed by Navarrete, and worked by the monks. The altar of the Sacristy has carvings in marble upon the screen, and a painting by Coello, containing portraits of several notable persons, including Charles II. Coello worked for about six years upon this picture, which was first undertaken by Rizzi, who was overtaken by death during his labours.

Surrounding all the altars of the church are paintings of more or less interest, which principally demonstrate the Italian influence. Luis de Carbajal is the painter of several of these pictures. He was the pupil of Juan Villoldo, a very mannered artist, and a follower of Navarrete. Below the Choir will be found a painting of Carbajal, 'Sixtus and St. Blasius,' and another of his works is in the Capilla, also representing saints. Navarrete, Coello, and Tibaldi, are among the other painters of the altar-pieces in the various chapels.

The pulpits of the Capilla Mayor are very ornate. They were made under Ferdinand VII. from various marbles and stone, with decorations of polished metal, and the designs were prepared by Urquiza.

IV

THE ROYAL MONASTERY

ON the south side of the church is the Patio de los Evangelistas, the Court of the Evangelists, a square of 166 feet, with two-storied cloisters in the Grecian style. The Hieronymite Order of Monks have always regarded the cloisters of their abbeys with the same reverence as the interior of the buildings, and the galleries of the Court of the Evangelists are resorts for quiet meditation and devotion. An ornamented, vaulted ceiling is supported upon arches and pillars; there are windows of tinted glass, and wall pictures, and a series of niches for altars. In each of the niches or 'stations' the walls are adorned with paintings. Monegro's statues of the Apostles are in the court, and there are four fountains of marble and beds of flowers.

We have read that Philip II. desired his edifice to serve as a monastery for the Order of San

Geronimo, or St. Jerome, who was the father confessor of the great warrior, El Cid. Charles v. had spent the closing years of his life among the monks of San Geronimo at Yuste, near Plasencia, and his son, Philip, deemed it appropriate that the brothers of that order should inhabit and rule the Escorial. The first band of monks lived in a temporary monastery while the big religious house was being constructed. One of the most famous of the brothers was Villacastin, who placed the last stone of the edifice on September 13, 1584, and saw the first stone laid twenty-two years before the final ceremony of consecration. Father Sigüenza was the priest who officiated at the first Mass in the new church. He died in 1606, about three years after the death of the venerable Villacastin, who reached the age of ninety.

The Convent of San Lorenzo adjoins the Court of the Evangelists. Running from the old church to the annexe of the Sacristy are the Salas Capitalares, comprising two large halls and an ante-chamber. Two paintings by Titian are in the halls: one of 'San Geronimo in the Wilderness,' and the other 'Devotion in the Garden.'

The painted ceiling is by two Italian artists,

Granelo and Fabricio, and the pictures on the walls are by artists of different nationalities. Navarrete executed 'Abraham and the Angels'; and Ribera's 'Birth of Christ' and 'Æsop' are here. But more important than these is the work of Velazquez, the 'Sons of Jacob,' the only picture of the great master among the Escorial collection. This was one of three pictures which Velazquez painted at Rome and sent to his father-in-law, the versatile Pacheco, artist, canon, and historian.

The pictures by Bassano were probably among those brought from Italy by Velazquez when he went on a mission for Philip.

In the Prior's Hall there are several examples of the work of the Italian illuminators, some of which came from the collection of Charles I. of England. There are an 'Entombment' and 'Christ in the House of the Pharisee' by Tintoretto. Three of Titian's works adorn the hall: 'Our Lady of Grief,' the 'Last Supper,' and the 'Prayer in the Garden.'

The original church has an altar of marble, with paintings by Titian of the 'Adoration of the Magi' and 'Ecce Homo.' The 'Entombment' is a copy of Titian's picture in the Prado Gallery at Madrid. Many of the paintings have

been removed from the old church to the Prado, but among the notable canvases remaining are the 'Martyrdom of St. James,' an 'Annunciation,' by Paul Veronese, and Zuccaro's 'Birth of Christ.' The most important is perhaps the picture by El Greco of 'St. Maurice.'

On the handsome staircase there are more pictures from the brush of the facile Giordano, one of the most rapid of painters. One of these frescoes represents the founding of the Escorial, and it has a figure of Philip II. inspecting the designs of the architects, Juan Bautista de Toledo, Herrera, and Antonio Villacastin. There is also a portrait of the king's jester, D'Antona. San Lorenzo and the Virgin are depicted in the centre of the dome, and there are portraits of Charles V., San Fernando, and San Geronimo in the group. The portraits of the Emperor Charles, Philip II., Charles II., and other royal personages are said to be excellent likenesses.

The Upper Gallery of the Cloisters is decorated with several paintings by Barrocci, Giordano, Carducci, Juan de Gomez, Navarrete, and Sebastian Herrera. Navarrete's works are of principal interest; they are 'San Geronimo,' the 'Birth of Christ,' and the 'Appearance of Christ to His Mother.'

The Lecture Hall contains a 'Resurrection,' painted by Paul Veronese, and some copies of Titian and Rubens. Navarrete's 'Burial of San Lorenzo' is a fair instance of this artist's manner, and may be considered the most interesting picture in the room.

In an adjoining small apartment there are many treasures, curiosities, and objects of art. This collection was despoiled by the French soldiery, but a considerable number of relics have been preserved. Among them is a manuscript by St. Augustine concerning the christening of children, dating from early in the seventh century. St. Teresa of Avila, who was a guest at the Escorial, wrote the four works which are kept here. One of the volumes is an Autobiography of the saint, and another is a work upon *The Road to Perfection*. The two other books are codes and regulations concerning the religious houses which Santa Teresa founded.

The full title of the celebrated Spanish saint is Maestra Serafica Madre Santa Teresa de Jesus. She was born in 1515, and took the veil in her youth. Philip II. collected and preserved her writings at the Escorial, and Philip III. urged the canonisation of the saint in 1622. At the death of the patroness of Spain, the souls of

thousands of martyrs appeared at her bedside. Santa Teresa's writing-desk and ink-bottle, and an autograph of the Saint are among the most treasured relics preserved in the Escorial.

Among the sacred relics are a portion of the gridiron of San Lorenzo, a piece of his clothing, and the veil of St. Agata.

The statue of San Juan is by Nicolas. A jar which was placed here in the time of Philip II. is reputed to be one of the original vessels which held the wine at the marriage feast of Cana.

There are several pictures of the French and Flemish schools in this room, including 'San Geronimo,' by Holbein. Bassano and Zuccaro are represented, and there are a few paintings in the Florentine style, but none of especial merit. Maëlla, a Spanish painter, who worked between 1739 and 1819, had some reputation as a fresco designer, and became a Court artist under Charles IV. at the time when Goya was producing some of his finest pictures. Goya subsequently took the place of Mariano Maëlla as the king's painter. In this room there is an 'Immaculate Conception' by Maëlla.

A brother of the Order of San Geronimo painted the ceiling, and another monk carved the figure of their patron saint upon the altar screen.

Portraits of the fathers of the Monastery are hung in the Upper Prior's Chamber. The paintings are mostly by minor Spanish artists and Italians who worked at the Escorial. Sanchez Coello's portrait of Padre Sigüenza, the earliest chronicler of the Monastery, has been copied and hangs here. In an ante-chamber are oil-paintings by Giordano and copies of pictures by Reni, Raphael, and Rubens. The 'Conception' is by Francisco Bayeu, a contemporary of Maëlla, who painted frescoes in many of the Castilian churches. Bayeu's daughter, Josefa, was the wife of the brilliant Goya.

The Prior's Oratory contains portraits of Charles III. and Maria of Saxony and an old German picture of saints. There is also a sculpture of the 'Conception.' The Lower Prior's Chamber or cell has the one work of Francisco Urbino to be seen in the Escorial, a fresco of some interest. There is a picture by Pantoja, a portrait of the Emperor Charles in his youth. The portraits of Maria Luisa and of Charles IV. are copies from Goya's works. Vicente López, who painted the portrait of Maria, wife of Ferdinand VII., was a painter of some eminence and a contemporary of Goya. López executed one of the best portraits of Goya.

The Carreño portraits in this apartment are good examples of the work of this artist, who belonged to the school of Madrid. Carreño de Miranda was a pupil of Pedro de los Cuevas, and a follower of Velazquez, who obtained for him a commission to paint pictures of the Royal Palace of Madrid. Carreño was made a Court painter after the death of the great Velazquez, and many of his pictures are to be seen in the churches of Spain and at the Escorial.

Doña Luisa Roldan's figure of San Miguel is in the vestry. This is a specimen of the wood carving for which the sculptors of Spain were famous. The art of carving effigies in wood was revived successfully in Andalusia by Martinez Montañéz, who died in 1649; and among his followers were Pedro Roldan and Hernandez, who produced a large number of carved images for churches and for exhibition in religious processions. Doña Luisa Roldan, a daughter of Pedro, owed her inspiration to the master of this art, but her achievements fall short of the perfection which he attained.

There is a story concerning this señora's work in the Escorial. It appears that after a tiff with her husband, Luisa Roldan carved the figure of San Miguel, and represented her own seraphic

countenance in that of the saint, while the scowling demon at his feet exhibits the features of the irascible husband. The pictures in the vestry are mostly copies of Titian and Tintoretto, but the 'Martyrdom of San Pedro' is said to be an original work of Caravaggio.

In the four Minor Cloisters are several pictures. One is an anonymous work, a landscape, and the others, of no great merit, are portraits of saints. The crucifix to be seen here was the work of an Indian convert to Christianity.

The spacious Refectory has dining tables of wood on stone pillars. Over the foundation stone is the Prior's seat, and there are two pulpits in the hall. The kitchens, wine cellars, and other domestic offices are in this part of the monastery.

The Real Monasterio is the most characteristic portion of the huge pile of the Escorial, and its austerity and atmosphere of contemplation and piety testify to the religious and ascetic spirit of the royal recluse who founded it. This is no palace of mere delight and of luxury. It is a temple and a retreat, a sanctuary from the world of strife and unrest, and an asylum for the penitent and the devout. It is a monument of the Catholic faith, built with the devotion of

artists and labourers inspired by a deep zeal for religion, erected without regard to the immense cost of its construction and furnishing, and dedicated in the name of the pious San Lorenzo to the worship of God and the Holy Virgin. Truly a strangely interesting memorial.

Here, in the odour of piety, surrounded by friars and monks, Philip II. lived the life of renunciation and of calm meditation. This tabernacle in the wilderness is a symbol of the mind of Spain in the days of her power, the manifestation of her profound faith, and a tribute to the seriousness and quietism which were the ideals of one of the most remarkable and complex of her rulers. We feel that the very stones of the building reveal the nature of Philip, the king who would be saint, the ambitious patriot who longed for power and vivid life, and yet realised that the placid existence in the cloister is more excellent than the fevered life of courts.

V

THE LIBRARY

THE impress of the intellect of Philip II. is no less manifest in the great storehouse of books in the Escorial than in the Church and in the Monastery. It accords with the character of the founder that he should desire to possess a vast collection of the world's choicest volumes of theology and philosophy, for, like Solomon, Philip esteemed wisdom as highly as the supremacy of rulership and the possession of great riches. His ambition as a student and an art collector was as keen as his craving for sovereignty and might. We have seen how he had applied himself in his youth to the study of literature and of languages, and the respect which he yielded to the sciences, arts, and letters.

The civilised world was searched ; the libraries of all nations were overhauled to stock the Library of the Escorial with great books and precious manuscripts. Greece, Arabia, and Palestine con-

tributed to the Bibliotheca of the kingly scholar, and the collection of volumes was at one time the finest in Europe. Philip himself took the greatest interest in the Library. He worked at the catalogue and annotated the list of volumes. The original collection was greatly augmented from time to time by the purchases made on the king's behalf by agents, who travelled in various countries, by the seizure of volumes belonging to heretics, and by works presented by loyal and wealthy subjects. Castillo was one of Philip's book-hunters; the catalogue of Arabic books and documents was prepared by the learned Father Sigüenza.

A suitable repository for the books was erected at the Escorial under the supervision of Philip. The vaulted ceiling was painted by Vicente Carducci, an Italian artist of great distinction, who may be ranked as the chief of the Italian designers employed to embellish the Escorial. Carducci's mural paintings in the Library are perhaps the finest of all the fresco works in the building. He was assisted by Tibaldi of Bologna, an artist of meagre talent, who represented Philosophy, Grammar, Arithmetic, Astronomy, and other sciences and certain of the arts, upon his portion of the ceiling.

The Library is well lighted by windows. Even the shelves display the taste of the founder, for they are beautifully carved by Flecha. The tables are of marble and jasper, and the floor is paved with marble. Between the rows of shelves are some portraits of Spanish sovereigns, and among them is Carreño's picture of Charles II. at the age of fourteen. Pantoja painted the Emperor Charles V. and the portraits of Philip II. and Philip III. The pictures represent the subjects in life-size.

Juan de Herrera, the famous architect of the Escorial, is presented on one of the canvases by an anonymous artist. Isabella of Portugal, wife of Charles V., is portrayed here, together with another portrait of Charles V. in boyhood, which hangs in the same room. The bust of Cicero in the Library was said to have been unearthed at Herculaneum.

Upon the entrance to the Library are the words of anathema uttered by the Pope upon any one who should dare to purloin books from the collection. There have been, however, many losses. The French plundered the Library, which, long before the invasion, was devastated by the fire of 1671, and from time to time the hand of the pilferer has been laid upon many of the volumes.

From a nucleus of four thousand volumes, collected by Philip II. and placed in the Escorial, the Library grew in the number of its books, and in the costly manuscripts in Arabic and other Eastern tongues. At one period this was the most notable and valuable collection of Arab works in the whole of Europe. The gift of Don Diego de Mendoza's private library further enriched the collection. Mendoza was Philip's ambassador to Italy, and a man of wide culture and with a love of books. When the king inherited this splendid library, he satisfied all his ambassador's creditors.

Mendoza's volumes were presented in 1576. They were bound in an unusual manner, one cover being red and the other black, and sometimes the leaf edges are decorated in two colours. Among other donors to the Library were Augustin, Archbishop of Tarragona, an eminent writer, Ponce de Léon, and Geronimo de Zurita, a historian. The Balearic Islands contributed about three hundred volumes, some of them being the writings of the remarkable Raymond Lully. From the Inquisition the Library received about one hundred and forty books. Authors of repute frequently presented their manuscripts to the great collection at the Escorial.

In 1583 a Moorish interpreter, in the employment of Philip, was commissioned to buy all the Arab books that he could discover in Granada and Cordova. This bibliographer, Alonso de Castillo, appears to have devoted great labour to the extension of the Library and catalogue-making. About seventy manuscripts in Greek, Hebrew, and Arabic, were presented by Father Montano, who seems to have acted as librarian, though the first to hold that office was Father Juan de San Geronimo.

Philip III. increased the Library by the addition of confiscated books seized from Don Ramuz del Prado ; and in the reign of the same monarch, the collection of three thousand volumes belonging to the Emperor of Morocco was acquired.

Anticipating the rule of our biggest public library, the British Museum, it was decreed that a copy of every book issued in Spain should be presented to the Escorial. Besides volumes of philosophy, history, theology, science, and poetry, there was a collection of church music in the Library, some of which was composed by the monks, del Valle, Torrijos, and Cordova. Many of the compositions of the renowned choir-master, Antonio Soler, are in the Library.

Among the many valuable manuscripts in the

Escorial collection are the Gospels, illuminated in gold on vellum. The Missal is bound in red leather and wood, with silver clasps. Bound up with these manuscripts are the 'Epistles of San Geronimo,' which are still in splendid preservation. Philip II. and many other collectors presented several breviaries and illuminated manuscripts to the Library. The relics are mostly well preserved, and in some cases the bindings are remarkably new in appearance. Some of the manuscripts are in Persian, others are in the Chinese and Arabic languages.

Several of the Latin manuscripts are exceedingly interesting, and date from A.D. 976 and the eleventh century. The Bibles, which number nineteen, are of the fourteenth century, and beautifully bound in parchment. One of the choicest treasures of the Library is the Apocalypse of St. John, richly illustrated. The Greek manuscripts contain several works of the early Fathers, which have never been printed. Another valuable object is the ancient copy of the Koran, most exquisitely written and ornamented.

The great 'Chronicle' of Alfonso is to be seen here, as well as the king's treatises on 'Hunting,' 'Chess,' and 'Draughts,' which contain illustrations and diagrams. A number of old Castilian Bibles,

dating from the early part of the fifteenth century, are of especial interest. 'The Census of Spain,' contributed by Philip II., is also preserved in sundry volumes.

Among the sketches are works by El Mudo, Tibaldi, and Urbini. A large number of fine engravings and drawings by Michael Angelo, Titian, Raphael, and Albert Dürer form part of the collection of prints in the Library.

The Reading-Room contains over fifty pictures, mostly portraits of little value in the artistic sense. An inkstand which belonged to Father Sigüenza is shown here. The most notable treasure is a portrait by the vigorous Zurbarán, perhaps the most distinctively Spanish painter of the realistic school. According to Lord Leighton, Francisco de Zurbarán represented 'all Spain' in his art.

Among the portraits of illustrious persons are those of Quevedo, Father Sigüenza, Torquemada, Francisco Ximenes, Luis de Gongora, and Cardinal Mendoza.

VI

THE UNIVERSITY

AN important part of the great building of the Escorial was the Colegio, designed by Philip as an institution for the instruction of monks and preachers. We have seen how from his earliest manhood the king valued culture and esteemed the arts, and the University of the Escorial was his tribute to learning, just as the Monastery and the Church bore testimony of his zeal for the Faith of Rome.

The Colegio is approached from the King's Court by steps through a vestibule. Beneath the tower is an apartment known as the Hall of Secrets, on account of its construction permitting whispers to be heard from one side of the chamber to the other. There is a spacious Refectory to the College, containing a pulpit. The arched cloister or promenade was used for dramatic displays, and it has an upper gallery with balconies and railings. Upon the ceiling

are paintings by Francisco Llamas, a minor artist.

In the Chapel of the College, a building over 60 feet in length and about 30 in width, there is a handsome altar by Lorenzo Berni, carved and gilded with considerable taste. In front of the altar is a carved seat of pine and walnut, and there are seats for the students along the walls.

The Seminary is attached to the University, and resembles the Colegio in its structure. It was used by an Order of the devout who practised severe restraints, and applied themselves to diligent study. Evidence of their austerity is shown in the absence of windows. This part of the Escorial contains an infirmary, an oratory, a refectory, and cells.

Passing along the Invalids' Gallery we reach the Compana, in which there are various offices and a marble bath. The Dispensary was formerly in this part of the Escorial. There is a viaduct from the court of the Compana, beneath which runs another road. Around the smaller patios in this portion of the pile are the bakeries, store-houses, stables, and various workshops.

To supply the Escorial with water for its seventy-six fountains, its baths, and taps, several

ingenious conduits were constructed before the first stone of the edifice was laid. This water supply is excellent, and there is scarcely an apartment in the Escorial which is without pure water from the mountain springs.

VII

THE PALACE

THE apartments occupied by Philip II. were in the north-east corner of the edifice, and they are entered by the north façade. This was the retreat of the moody monarch, and it accords with his love of seclusion and the simplicity of his desires, though the additions of succeeding sovereigns have rendered the Palace more luxurious and richer in decoration and art treasures. Philip's own apartment, where he died, is more like the cell of a hermit than the chamber of a king. There is a tiled floor to the room, an absence of ornamentation, and an atmosphere of severe gloom.

Here are some relics of the king—his book-case, writing-table, a few chairs, and the stools upon which he laid his foot when attacked by the gout. From this chamber Philip could peep into the Church during the celebration of services and hear the voices of the friars at their devo-

tions. By opening a panel, the king was able to look upon the High Altar and to catch the odour of the incense.

The fine staircase of the Palace was the work of Ventura Rodriguez, and it was built in the reign of Carlos IV. In the Lower Gallery there are pictures of historical interest, some of them being the original works painted for the founder of the Escorial. They are chiefly battlepieces ; and one is a copy of the fresco in the Hall of Battles. Among the pictures are the 'Siege of Grave,' the 'Siege of Calais,' the 'Christian Fleet attacking the Turks,' 'Battle at Amiens,' and the 'Fleet entering the Port of Messina.'

The most important tapestries of the Escorial are in the Palace. They were designed by the gifted Goya and by Maëlla, one of the lesser painters of the eighteenth century. Goya's designs are typically Spanish, and deserve the closest attention. The tapestries were mostly made in Madrid, though those from designs by Teniers were woven in Holland, and a few are of French and Italian manufacture. The tapestry works are of exceptional design and are scarcely excelled by any in Europe. Goya's success as a designer of tapestry cartoons gained him election to the Académie de San Fernando, and Charles IV.

appointed him *pintor de cámara del Rey*, or Court artist.

In the Apartments of the Prince there are some noteworthy pictures of the Italian School, and an old Dutch tapestry adorns the wall of one room. But finer paintings are in the Apartments of the Princess, where Alonso Cano's genius is shown in the Virgin and the Infant Christ. Pantoja's portrait of Philip II., painted on wood, is here. The Head of Christ by Guido Reni is in the bedroom; and another sleeping apartment is decorated with a tapestry from the designs of a Flemish artist. The drawing-room contains a tapestry of Spanish design, and there are tapestries in the nurse-room and play-room.

The chief picture in the workroom is one of San Antonio by the powerful Ribera. Three portraits by Mengs hang here: one of Charles III. in mail, and the others of Maria Josephine, daughter of Charles, and Maria Luisa, wife of Leopold of Austria, the Archduke.

In the Reception Hall there is a portrait of the Duque de Olivares, said to be by Velazquez, but the authenticity is dubious.

The picture of Pope Innocent X. is a copy of Velazquez's portrait. Among the other portraits in this hall are Isabel, wife of Philip II. There

are a few landscape paintings, and one or two works of minor painters of the Italian school.

The corridor of the Hall of the Caryatides is supposed to represent the handle of the gridiron upon which the patron saint of the Escorial was martyred for his faith. This is an almost square apartment, designed in the Doric style. There are two fountains in marble, with figures of Caryatides pouring water into the basins.

The Hall of Battles is adorned with a number of fresco-paintings representing various combats. The battle of Higuera, which was fought against the Moors by Don John in 1431, was painted by two Italians, Granello and Fabricio, from an old battlepiece which was found at Segovia. Philip II. was much interested in this picture, and he ordered the two artists to reproduce it in a huge mural painting. The work was divided into eight sections, depicting various scenes in the great encounter with the infidels, and the king was well satisfied with the fresco. There are two pictures of Philip's battleships in action at either end of the 'Battle of Higuera.' Other martial subjects are treated. They are: 'A Review by Philip II.,' the 'Battle of Lisbon under the Duke of Alba,' the 'Capture of

Noyon,' the 'Firing of a City,' the 'Departure from St. Quintin,' the 'Capture of a Fort,' the 'Attack on St. Quintin,' the 'Spanish Troops under Philibert,' 'A Battle,' and 'Before the Siege of St. Quintin.'

The ceiling of the Hall of Battles is adorned with quaint pictures.

The Apartments of the Queen are daintily decorated with tapestries, some by Spanish and others by Dutch designers, while the hangings are of amber silk. In the Oratory of the Queen there is an altar with a painting of the 'Virgin and the Infant Jesus.' The painter was Juan de Juanes, sometimes called Vicente Joanes, or Juan Macip. According to C. Gasquoine Hartley, in *A Record of Spanish Painting*, this artist was 'the first great exponent' of the art of the Valencian School. 'He is one of the national painters of Spain. To some extent his painting was imbued with the Italian ideal, and it is possible that he received his artistic training in Italy; but the Spanish personality of his work is rarely obscured. The intense religious solemnity, the decorous purity, the vigorous handling, the careful painting of details, the luminous warmth of colour, the lack of creative imagination, the disregard of beauty, the tendency to exaggeration, all the

virtue and all the limitation of the painters of Spain are outlined in his work.'

Little is known of the life of Juanes. He was a Valencian by birth, and he painted several pictures in the churches of his Province. Juanes was a devoutly religious man, and his work shows a strong bias for mysticism and warm piety. He was an industrious painter; his work ranges from portraits to large subject pictures, and there are many of his paintings in Valencia. Juanes died in 1579, and his style is seen in the pictures produced by his pupils, who are, however, unimbued with his genius. 'With Juanes,' writes C. Gasquoine Hartley, 'we close the record of the early Hispano-Italian painters.'

In the Bedroom of the Queen there is a tapestry and a ceiling by López, who also designed the ceiling of the dressing-room.

We have already noted the tapestries in the Apartments of the Princess. The Carved Rooms demand inspection, for they contain examples of rare decoration in woods. The carvings and the inlaid work of these rooms cost a very large sum. Woods of the rarest and finest were employed for the adornment of the apartments, and gilt and gold were lavished upon the walls. The pictures painted on copper are by Montalbo, and the

ceiling painting was intrusted to Maëlla. Blue upholstery decks the seats. There are four of these sumptuously decorated chambers. The third of them has a ceiling-painting by Galvez. In the fourth room, Maëlla painted the ceiling, and the walls are adorned in green and gold. There are a few pictures here, but none of striking worth. The Oratory contains a tapestry of Spanish design. On the altar there is a picture by Giordano representing Santa Anna, St. Joachim, and the Holy Mother.

The Reception Room of this portion of the Palace is decorated with tapestry, and the ceiling is painted by López. In the Antechamber, Billiard Room, and the offices adjacent, there are more tapestries.

We have made our survey of this remarkable pile, which contains a treasure house of works of art, an institution of learning, a convent, a palace, and a church. Surely such a composite building is not to be seen in any other quarter of the world. Nor is there any other edifice of such importance and grandeur amid surroundings so savage and primitive. The Royal Monastery of the Escorial is indeed an unique structure, historically instructive, and of deep interest for the architect, the art student, and the philosopher. It

is a reflection and a symbol of Spain and of Philip II.; the building, in its sombre setting of grey crags and shadowy woods, has an indefinable atmosphere, a potent fascination.

VIII

APPENDIX I

THE FIRST CHRONICLER OF THE ESCORIAL

WE have it on the authority of Padre Fray José de Sigüenza, the librarian of the Monasterio, and the first historian of Philip II., that the king desired the building at the Escorial to excel the majesty of Solomon's Temple, and to astonish the whole world. When we consider that the edifice was erected and adorned with very little aid from machinery, we cannot but marvel at the expedition in carrying out the architects' and designers' plans. A great army of sawyers, carpenters, quarrymen, stonemasons, and craft-workers found employment upon this great pile. It is recorded that the labourers complained of the cold, searching winds in winter, and that they suffered from the scorching heat in summer.

The rules applying to the workmen were stringent. The labourers appear to have suffered from a scarcity of wine, which they desired in the hot weather. No doubt the rigour of the climate in winter increased the difficulties attending upon the undertaking.

Cranes and levers were employed for lifting the huge blocks of stone quarried from the surrounding mountains. Even the rough work was allotted only to workmen of approved ability and reputed industry, while the

task of decoration was given to masters of the arts of painting, illuminating, and carving in wood, metal, and ivory. Upon this bleak highland a busy colony of toilers from many parts of Europe sprang up in a few months. Forges, workshops, and saw-pits were set up or constructed amongst the *scoriæ* or shale of the mountains, and the desert rang with the beating of hammers on metal, the clicking of the mason's chisel, and the grating of the saws.

An immense number of carts and horses were employed, besides pannier-mules and asses, to bring the stone from the quarries and the metal from distant furnaces.

Only a part of the work was performed at the Escorial. The bronze was compounded in Zaragoza; the white marble came from the Sierras de Filabres, and the green, black, and variegated marbles were brought from the mountains of Andalusia, while Cuenca and Segovia furnished part of the pine wood. Many of the figures of bronze for the altars were designed and made in Florence and Milan. Toledo supplied lamps, candlesticks, crosses, and incense-burners. Holland provided heavy bronze candle-holders. Spain, Italy, and Flanders were searched for precious stones and metals to beautify the building, and artists and craftsmen were imported from many countries.

Juan Bautista de Toledo, and his pupil Juan de Herrera, expended great care and pains in the designs. Models of the various parts of the Escorial were made in wood, and the designs were altered and improved by both architects from time to time. Under the direction of Juan de Herrera every detail of the building was submitted to him for his approval before it was finished. Even the designs of Peregrino and Flecha,

the Italian masters, were submitted to the inspection of the master-architect. Juan de Herrera was succeeded by Francisco de Mora as chief architect.

The construction of the Principal Choir was a part of the work upon which much forethought was expended. Father Sigüenza describes the Corinthian style of the choir as the most beautiful feature of the Church. He mentions one hundred and twenty-eight as the number of the seats.

The Retablo was a costly piece of work, as a large quantity of jasper and precious metal was used in its embellishment, and much gilt employed. The columns are of the Doric order, and the bases are formed of gilded bronze.

Father Sigüenza does not stint his praise for the 'judicious architects and singular painters' employed by Philip II. at the Escorial, and his book is characterised by a high enthusiasm for the king, and admiration for the great work, 'this sumptuous fabric,' in which the worthy *padre* spent so many years of his life as Director of the Royal Library.

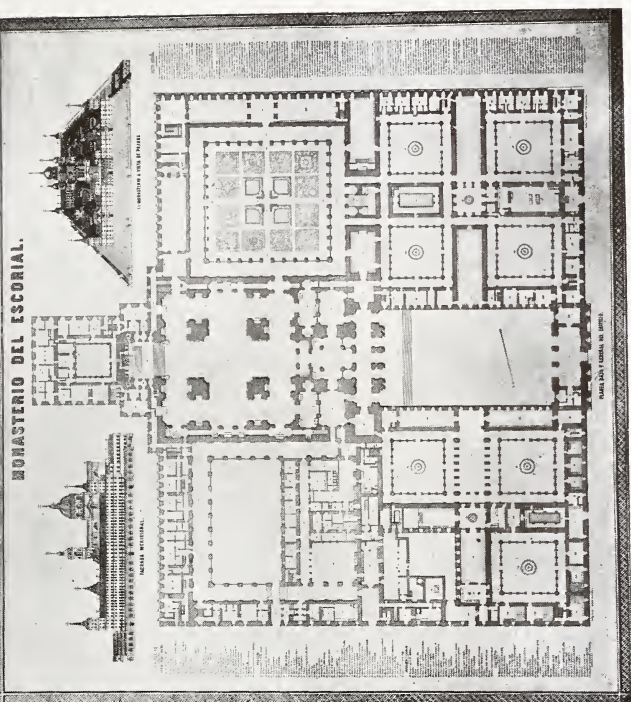
Coello painted the strong features of Father Sigüenza upon a canvas that may be seen in the Prior's Chamber of the Monastery.

APPENDIX II

LIST OF THE PRINCIPAL PAINTERS WHOSE WORKS ARE IN THE ESCORIAL

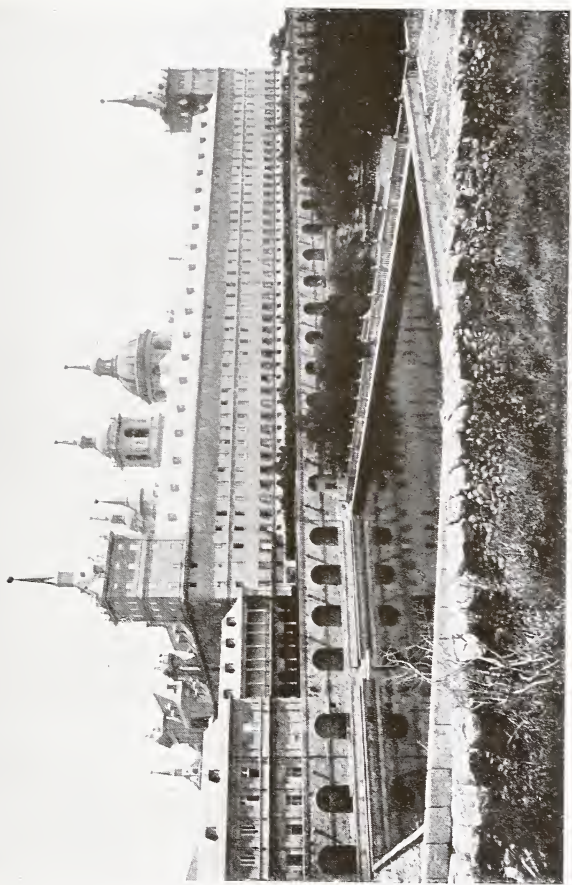
ARTIST.	SUBJECT.	SITUATION.
Cano.	Virgin and Infant Christ.	Apartments of Princess.
Carducci.	Portraits of Saints. Arts and Sciences (fresco).	Relicario of Church. Library.
Coello.	Altarpieces. Father Sigüenza.	In Chapels. Upper Prior's Chamber.
El Greco.	St. Maurice.	The Old Church.
Giordano.	Life of David. Eight Frescoes. San Juan. Frescoes.	Ceiling of Choir of Church. Dome of Church. Ante-Sacristy. Staircase of Monastery.
Goya.	Frescoes of Spanish Customs.	Palace.
Holbein.	San Geronimo.	Lecture Hall.
Juanes.	Virgin and Infant.	Apartments of the Queen.
Navarrete (El Mudo).	Our Lady and San Juan. Crucifixion. Abraham and Angels. San Geronimo. Birth of Christ. Appearance of Jesus. Burial of San Lorenzo.	In Church near Prior's Seat. Library of Church. Salas de los Capítulos. " " Upper Gallery of Cloisters. " " Lecture Hall.
Pantoja.	Various. Carlos v. Philip II. Philip III.	Oratories of Church. Lower Prior's Chamber. Library. Apartments of Princess.

ARTIST.	SUBJECT.	SITUATION.
Reni.	Scriptural.	Sacristy of Church.
Ribera.	San Geronimo. Birth of Christ. Philip II. San Antonio.	Ante-Sacristy of Church. Salas de los Capítulos. Apartments of the Prince. Workroom of Palace.
Teniers.	Various Frescoes.	Palace.
Tibaldi.	Birth of Christ. Adoration of the Magi. Elias. Old Testament Scenes. Altarpieces. Frescoes of Sciences.	Altar Screen of Church. In Chapels. " " Library.
Tintoretto.	Entombment. Washing the Apostles' Feet.	Prior's Hall. Sacristy of Church.
Titian.	San Geronimo. Agony in the Garden. Last Supper. Prayer in the Garden. Our Lady of Sorrows. Adoration of the Magi. Ecce Homo.	Salas de los Capítulos. " " " " " " " " " "
Velazquez.	Sons of Jacob.	Sacristy of Church.
Zuccaro.	The Flagellation. Birth of Christ.	Altar Screen of Church. Old Church.
Zurbarán.	Sons of Jacob. A Portrait.	Sacristy of Church. Reading-Room.

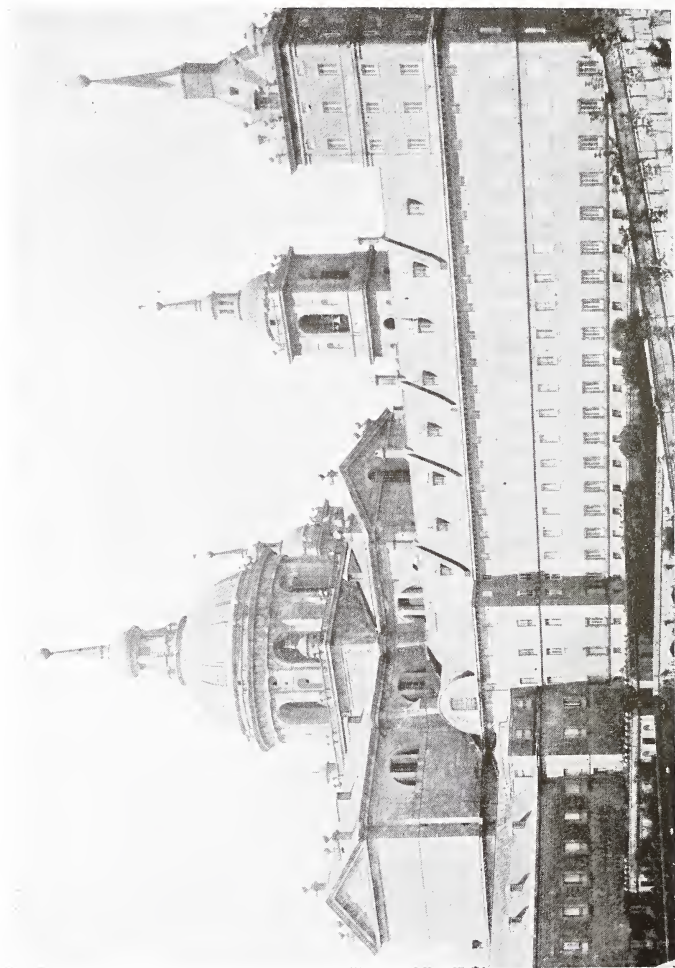




VIEW OF THE MONASTERY.



VIEW OF THE MONASTERY FROM THE ORCHARD.



VIEW OF THE MONASTERY FROM THE ENTRANCE OF THE 'REAL SITIO.'



VIEW OF THE MONASTERY FROM THE ROMERAL.



VIEW OF THE MONASTERY (EAST SIDE).



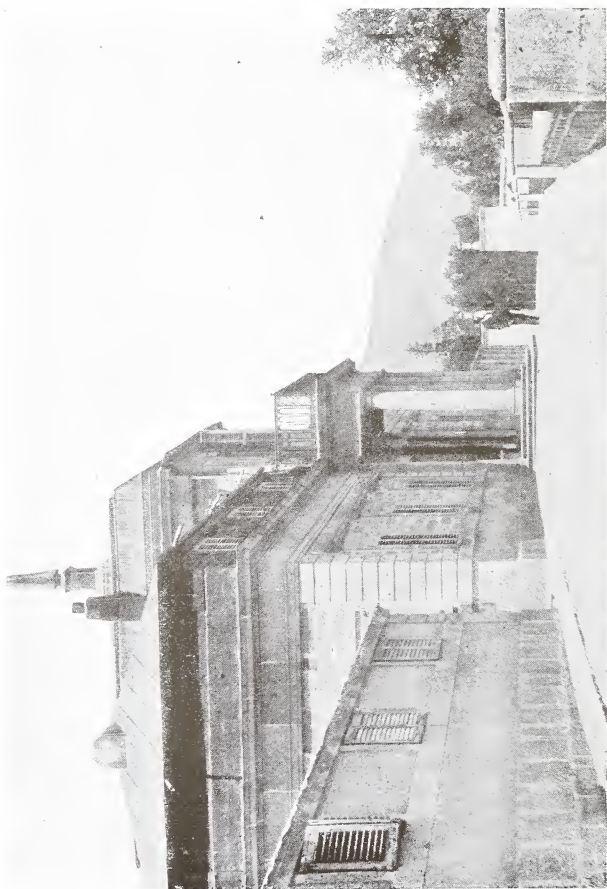
PRINCIPAL FAÇADE OF THE COURT OF THE KINGS.



VIEW OF THE COURT OF THE KINGS.



BALCONY IN THE COURT OF 'LA COMPAÑÍA.'



VIEW OF THE 'CASA DEL PRINCIPE,' OR LOWER LODGE.



ASCENT TO THE SILLA DEL REY, THE CHAIR OF PHILIP II



THE SILLA DEL REY, THE CHAIR OF PHILIP II.



THE HORCA CROSS, NEAR THE ESCORIAL.



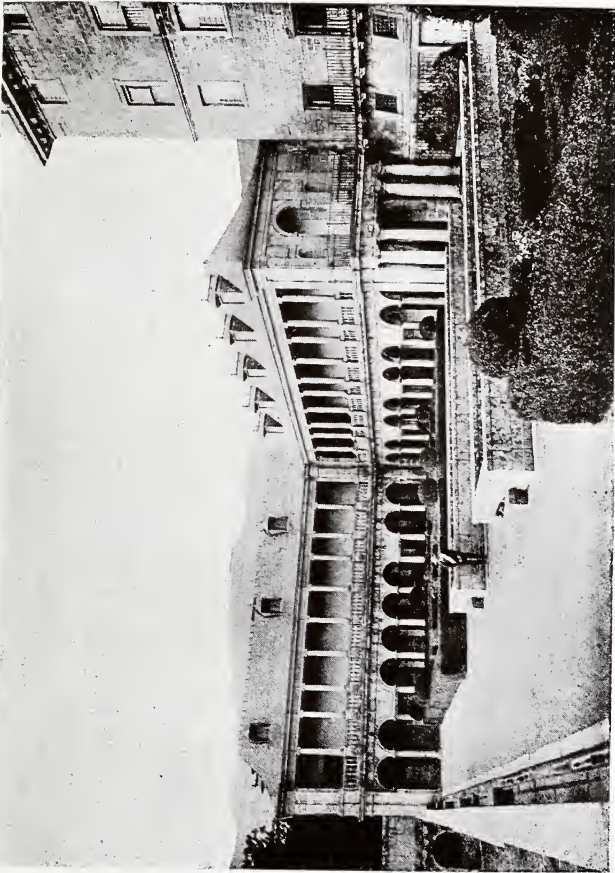
GARDEN OF THE CASITA DE ABAJO.
(ESCORIAI.)



SOURCE OF THE SEMINARIO.



SOURCE OF THE SEMINARIO.
(ESCORIAL.)



THE COLONNADE OF THE MONASTERY.



VIEW OF THE UPPER CLOISTER OF THE MONASTERY.



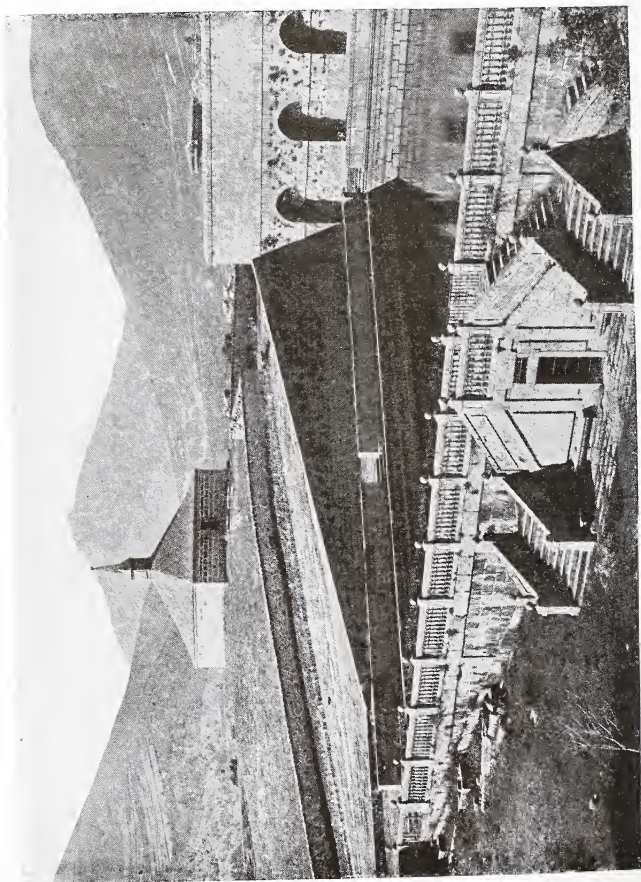
V I E W O F T H E U P P E R C L O I S T E R O F T H E M O N A S T E R Y .



LOWER CLOISTER OF THE MONASTERY.



VIEW OF THE LOWER CLOISTER OF THE MONASTERY.



SNOW-PIT AND POND OF 'CONVALESCENTS.'



'CONVALESCENTS' GALLERY.



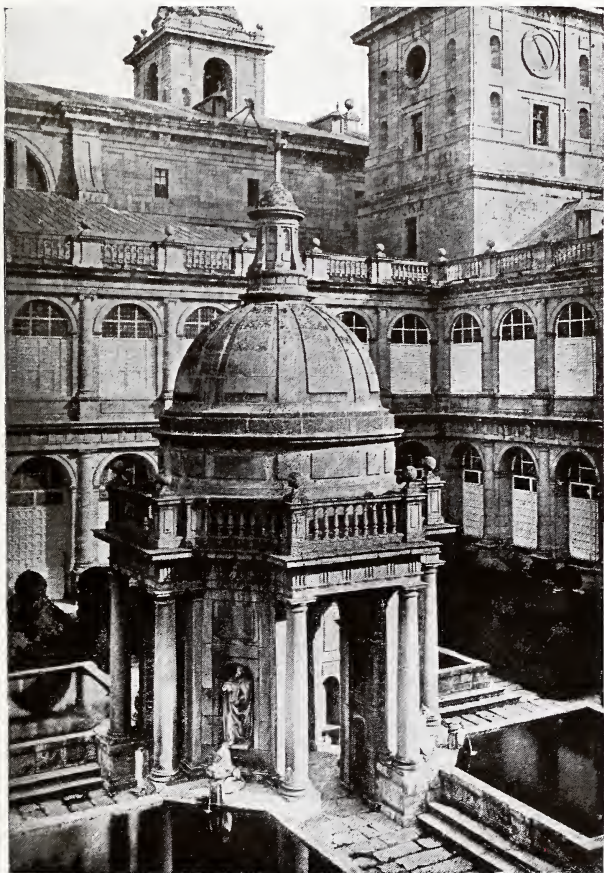
THE MONKS' WALK AND 'CONVALESCENTS' GALLERY.
(ESCORIAL.)



'CONVALESCENTS' GALLERY.



THE EVANGELISTS' COURT.



COURT WITH THE SPRINGS OF THE EVANGELISTS.



SHIELD OF THE EMPEROR CHARLES V.



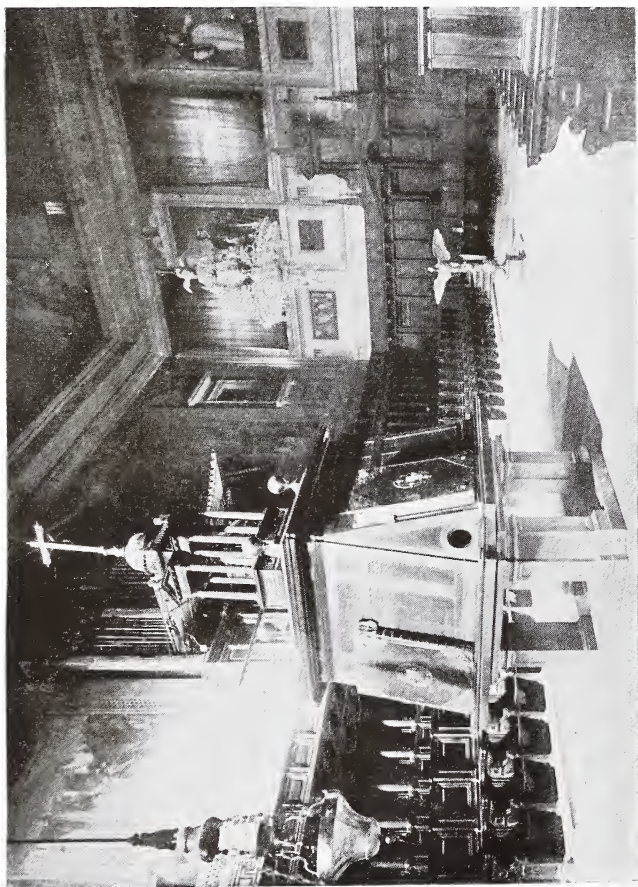
COURT OF THE EVANGELISTS.



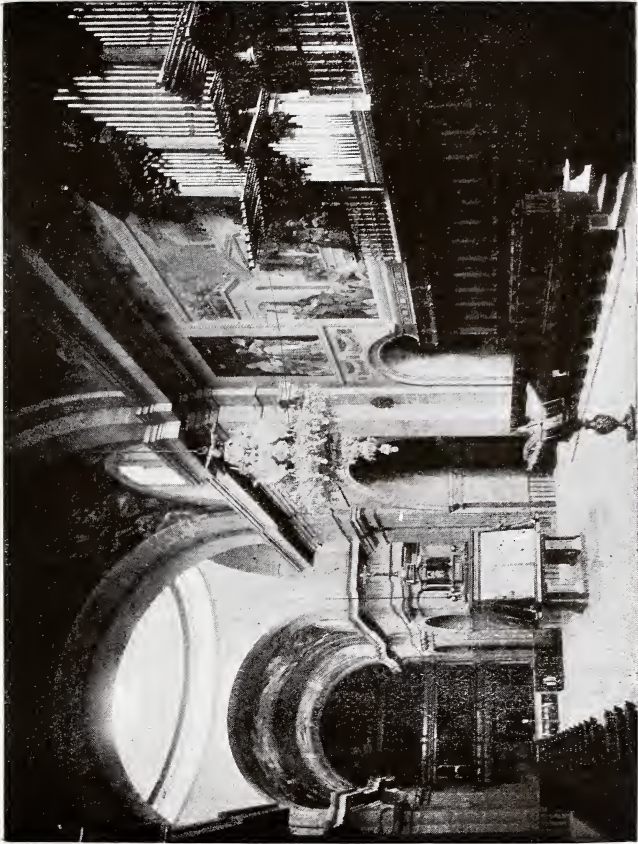
INTERIOR OF THE CHURCH.



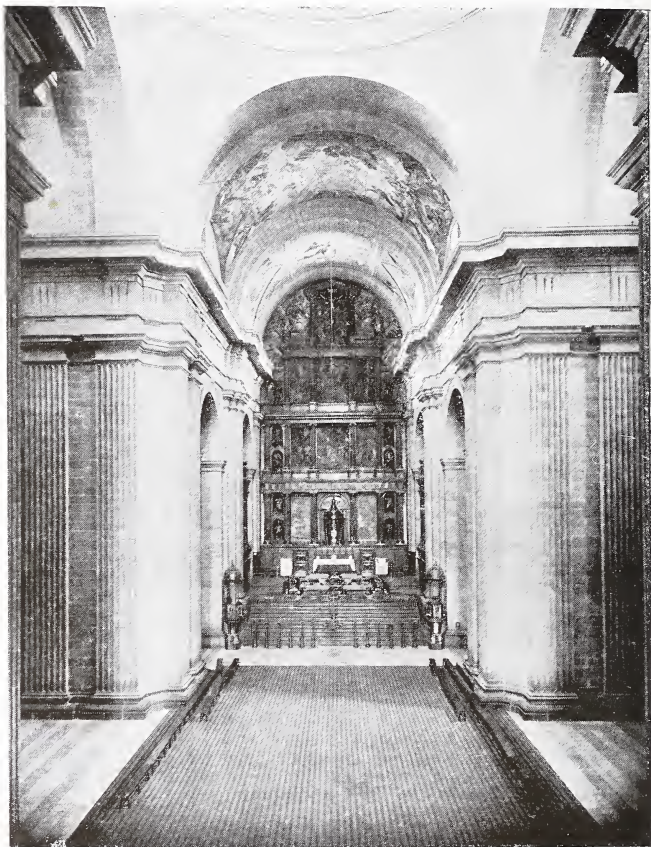
DOOR-KNOCKER OF THE CHURCH AT THE ESCORIAL.



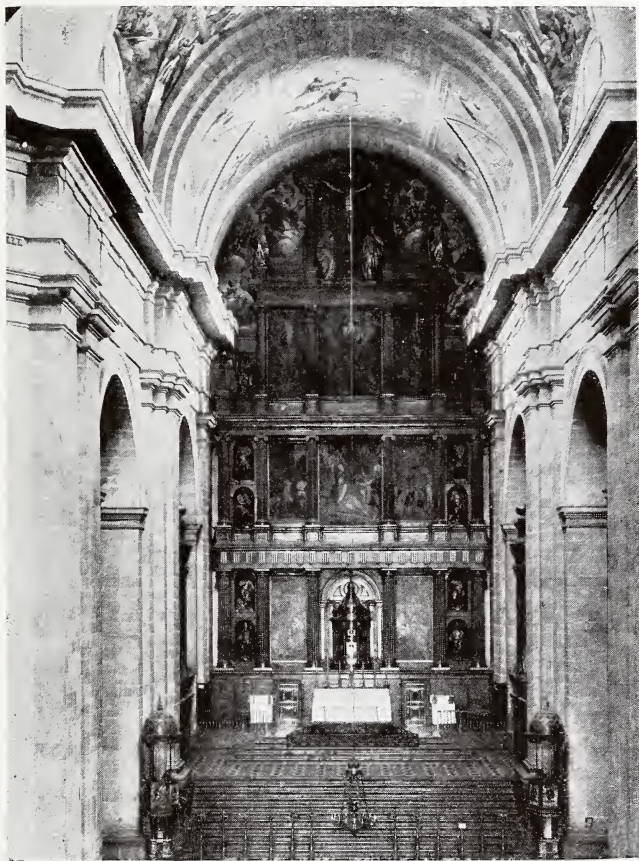
CHOIR STALLS.
(BASILICA OF THE MONASTERY.)



INTERIOR VIEW FROM THE CHOIR.
(BASILICA OF THE MONASTERY.)

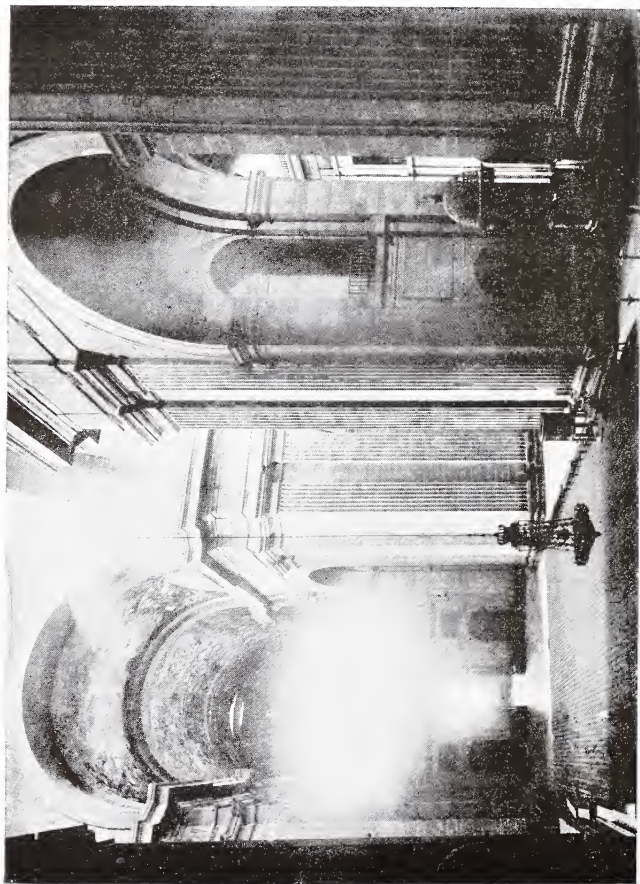


INTERIOR VIEW.
(BASILICA OF THE MONASTERY.)

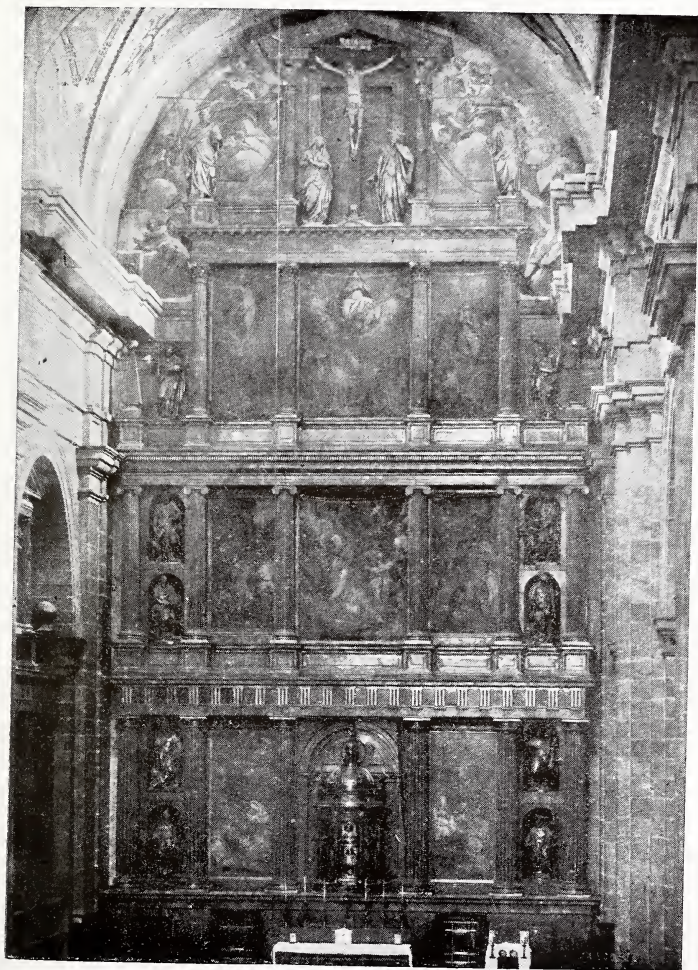


RETABLO AT THE HIGH ALTAR.

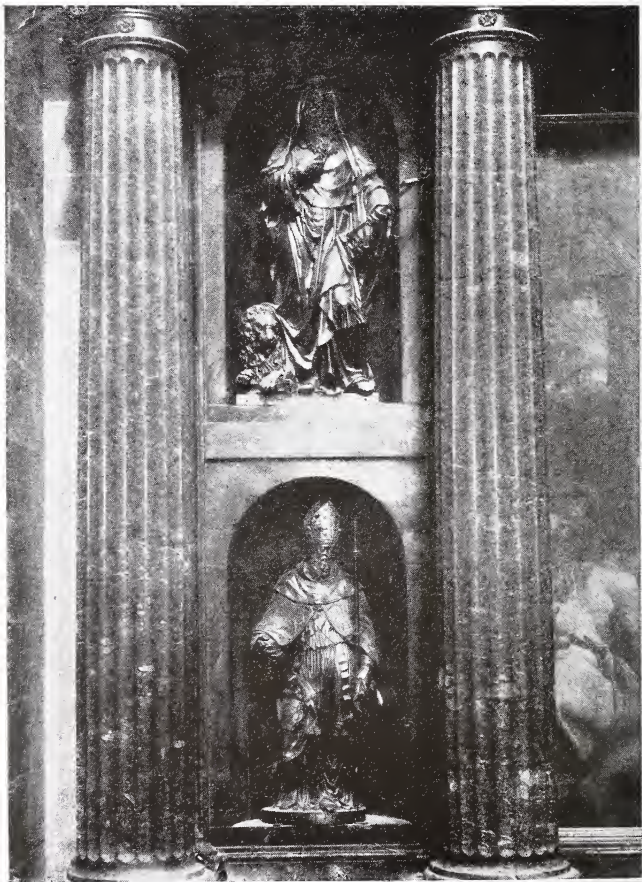
(BASILICA OF THE MONASTERY.)



INTERIOR VIEW FROM THE HIGH ALTAR.
(BASILICA OF THE MONASTERY.)



ALTAR-PIECE AT THE HIGH ALTAR.



ST. HIERONYMUS AND ST. AUGUSTINE.
(STATUES OF THE ALTAR-PIECE.)



ST. MATTHEW AND ST. MARK.
(STATUES OF THE ALTAR-PIECE.)



ST. PAUL.
(STATUE OF THE ALTAR-PIECE.)



ST. GREGORY AND ST. AMBROSE.

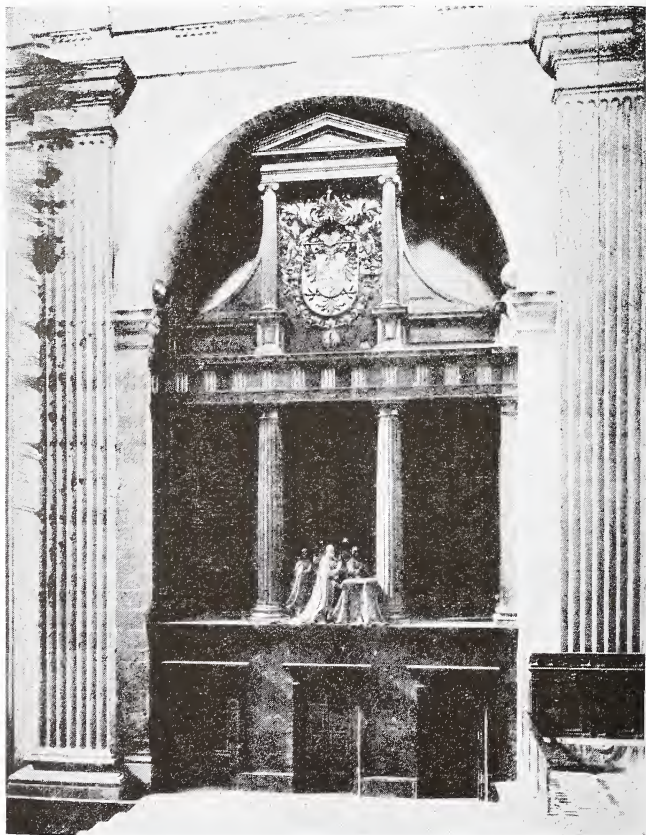
(STATUES OF THE ALTAR-PIECE.)



ST. PETER.
(STATUE OF THE ALTAR-PIECE.)



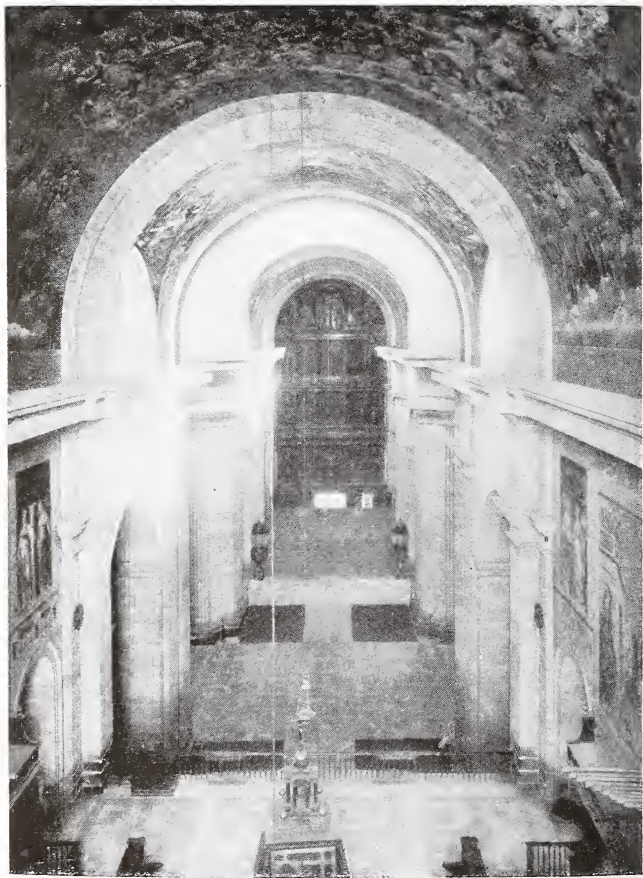
ST. JOHN AND ST. LUKE.
(STATUES OF THE ALTAR-PIECE.)



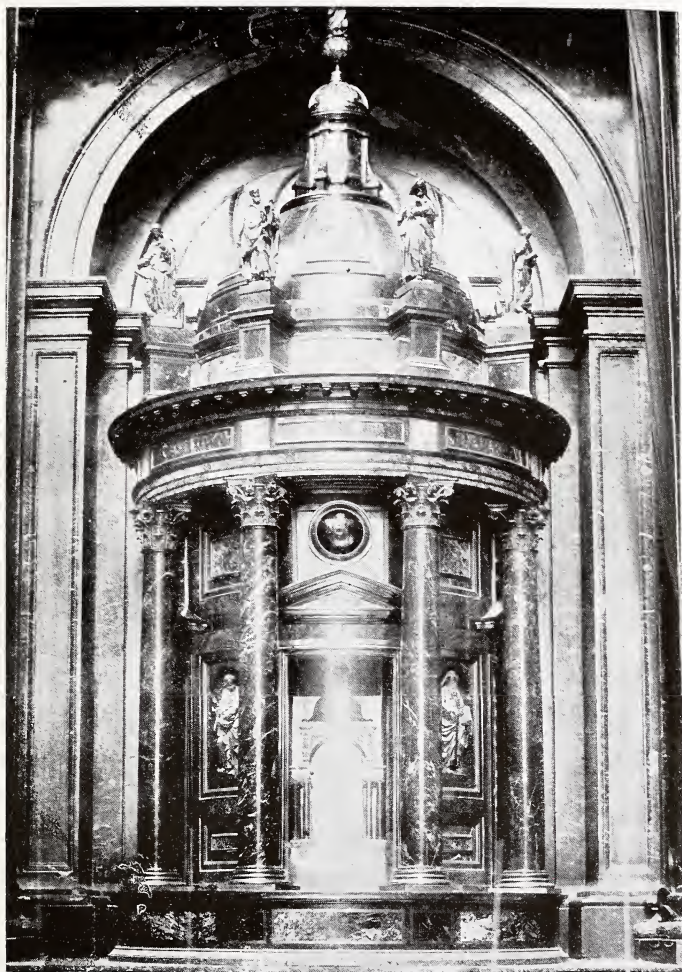
LEFT SIDE OF THE HIGH ALTAR: INTERMENT OF
THE EMPEROR CHARLES V.



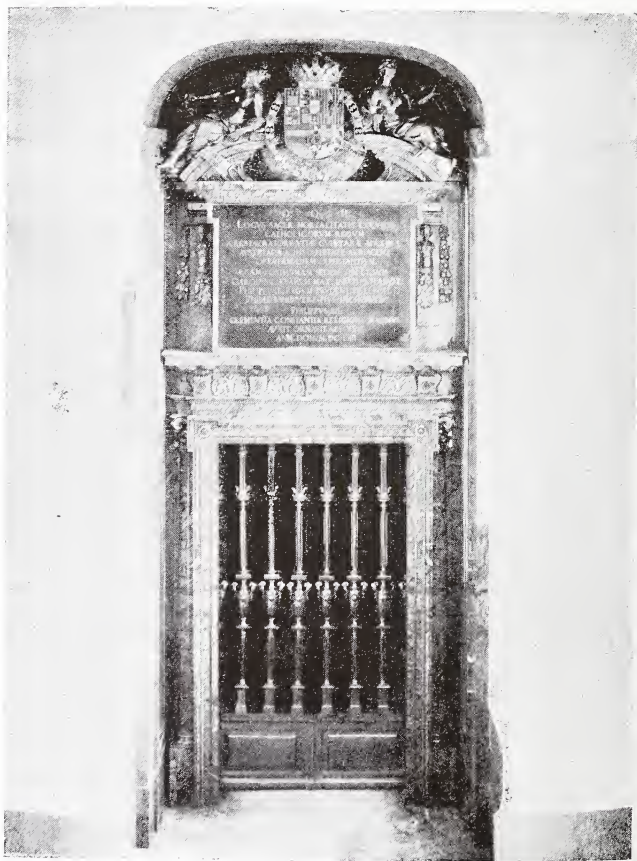
MARBLE STATUE OF ST. LAURENT AT THE ENTRANCE
OF THE CHOIR.



INTERIOR VIEW OF THE CHAPEL.



THE TABERNACLE.
(ESCORIAL.)



PANTEON OF THE KINGS.

(ENTRANCE GATE.)

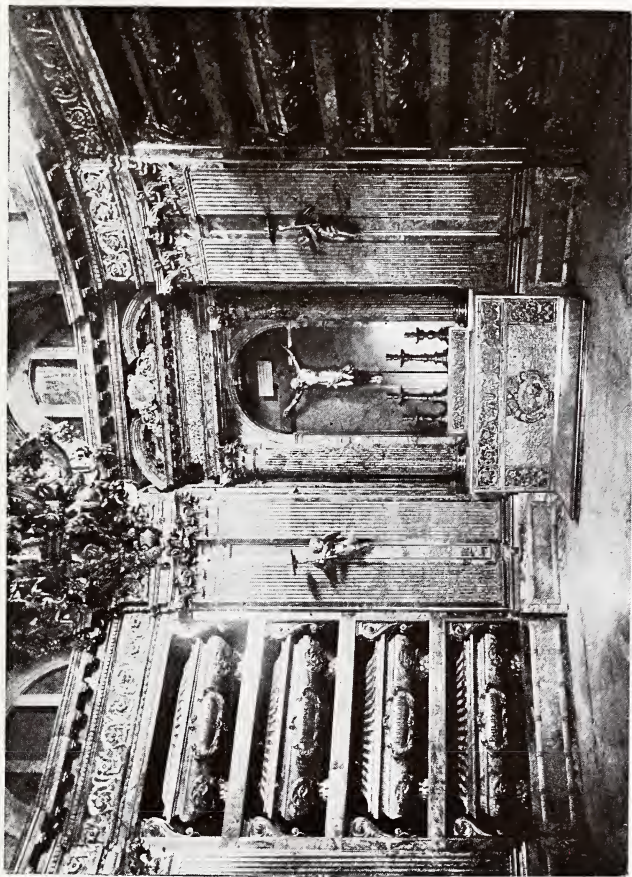


BEAUTIFUL ROCK CRYSTAL CANDELABRUM IN THE CHOIR
OF THE ESCORIAL.

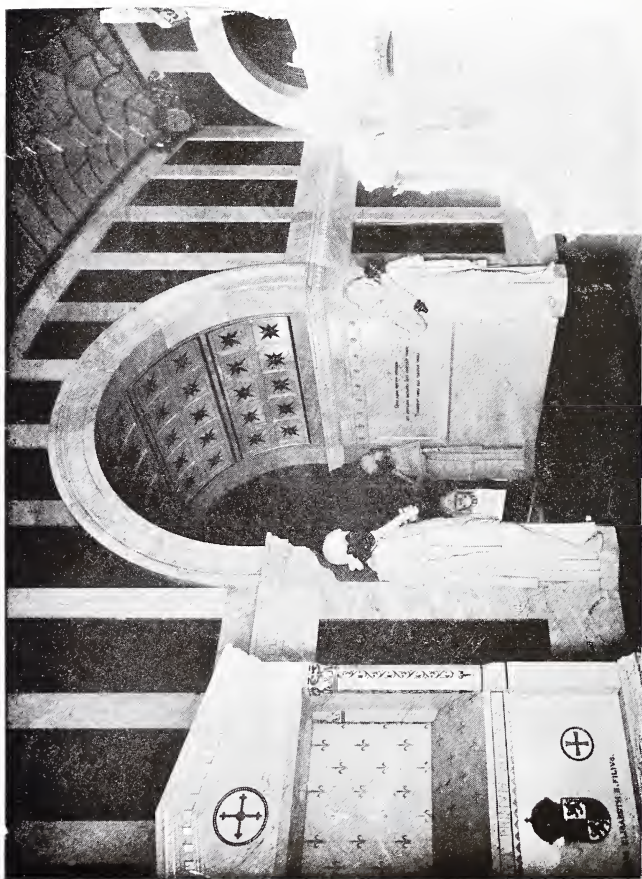


CASKET IN MALACHITE AND LAPIS-LAZULI, ORNAMENTED
WITH BEAUTIFUL ENGRAVED ROCK-CRYSTAL.

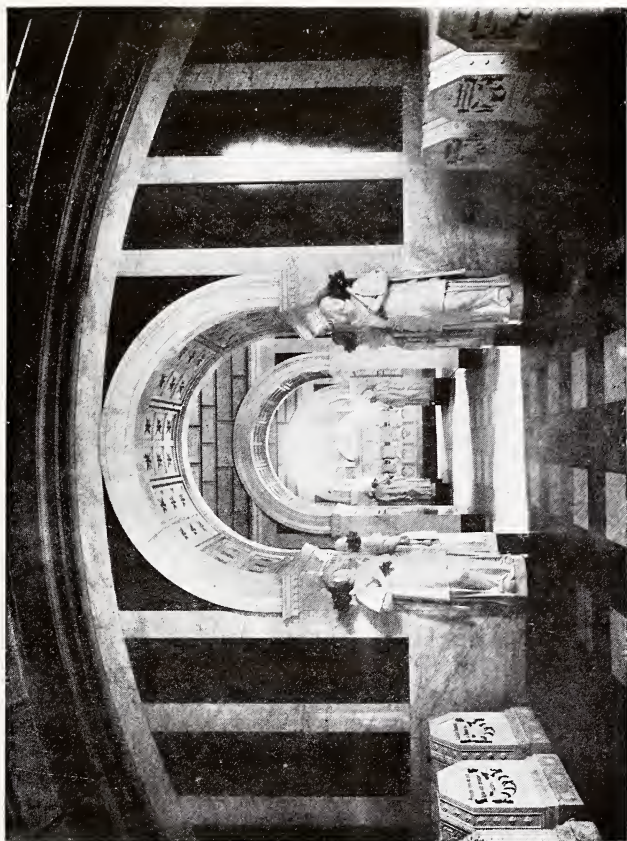
(RELIQUARY OF THE ESCORIAL.)



VIEW OF THE PANTEON OF THE KINGS.
ESCORIAL.



PANTEON OF THE INFANTES (INTERIOR).



PANTEON OF THE INFANTES (INTERIOR).



TOMB OF CHARLOTTE OF BOURBON.
(PANTEON OF THE INFANTES.)



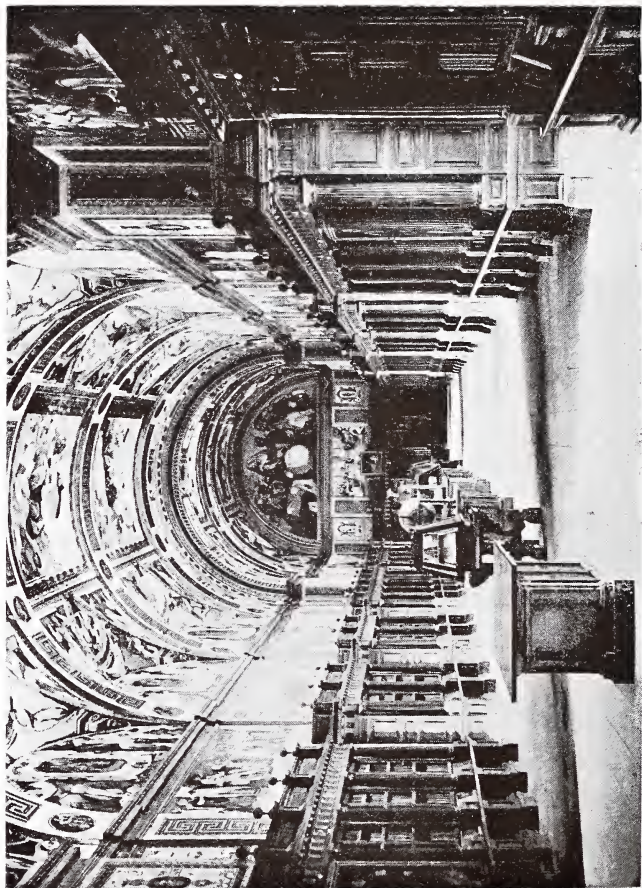
TOMB OF DON JOHN OF AUSTRIA.
(PANTEON OF THE INFANTES.)



VIEW OF THE PRINCIPAL STAIRCASE OF THE MONASTERY.



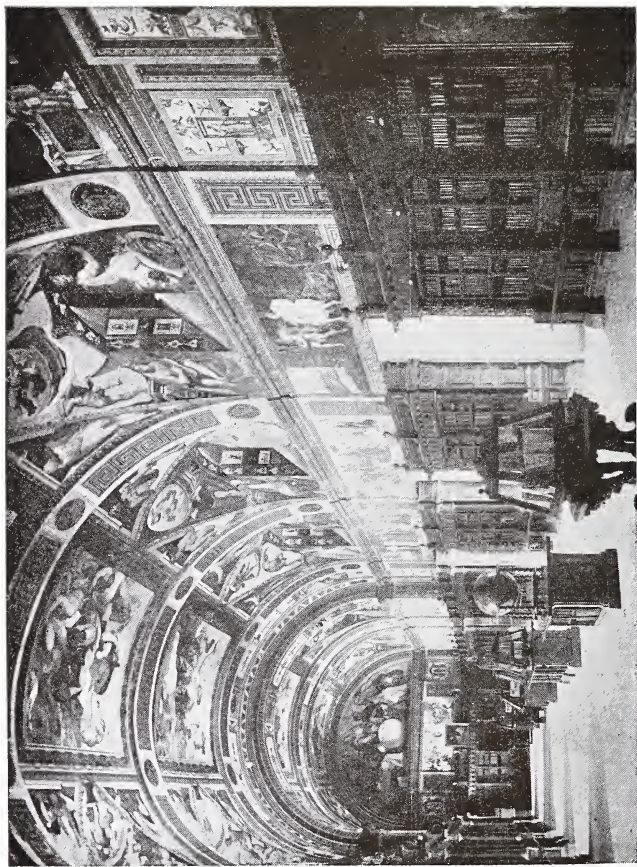
LIBRARY OF THE MONASTERY.



LIBRARY OF THE MONASTERY.



LIBRARY OF THE MONASTERY.



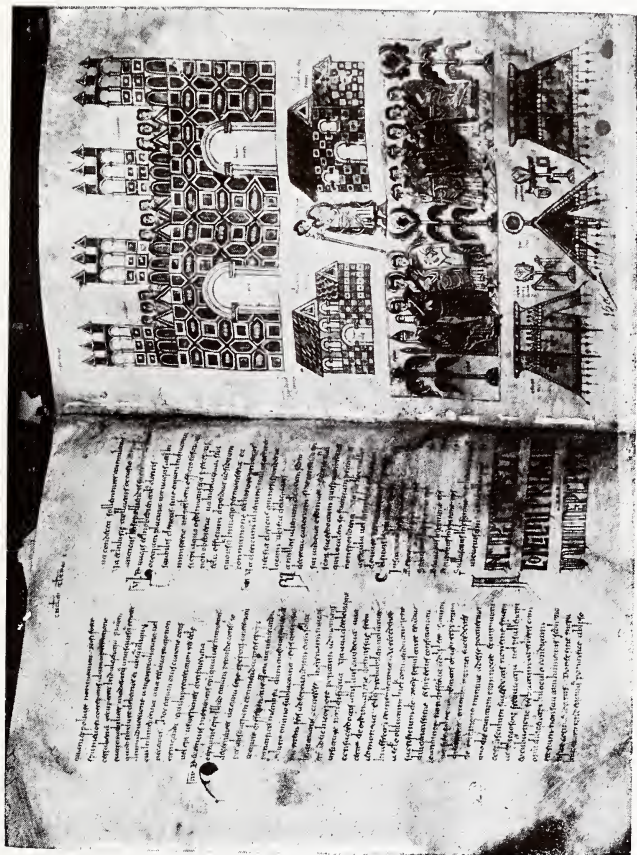
LIBRARY OF THE MONASTERY.

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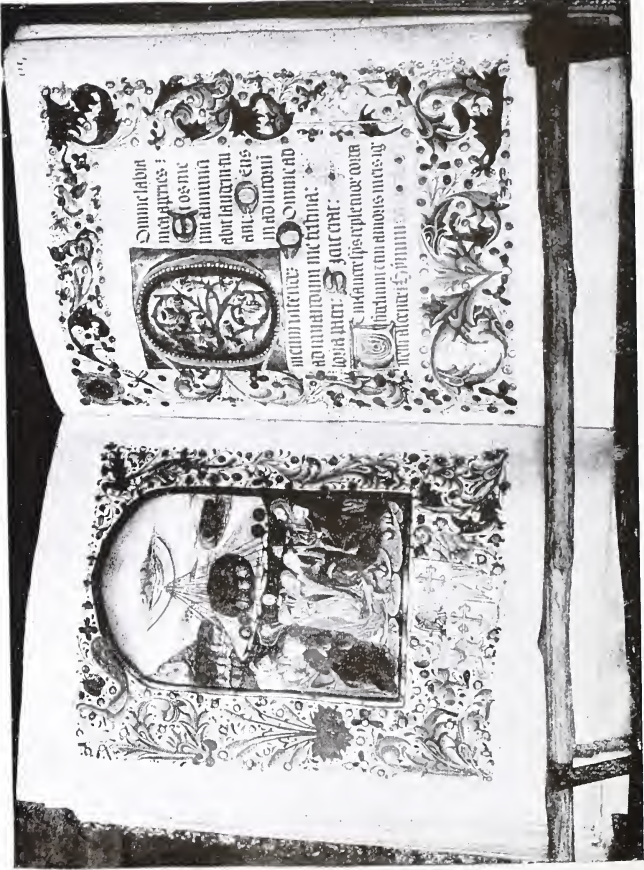
GOLDEN MS. (10TH CENTURY).
(LIBRARY OF THE MONASTERY.)



PRAYER-BOOK OF ISABELLA THE CATHOLIC.
(LIBRARY OF THE MONASTERY.)

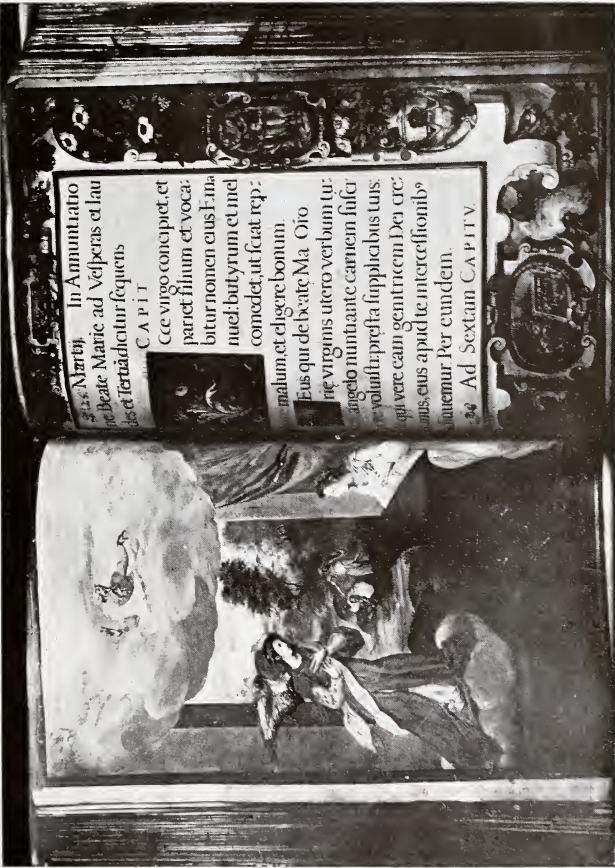


SONGS OF ST. MARY. MS. BELONGING TO ALFONSO THE WISE (13TH CENTURY).
(LIBRARY OF THE MONASTERY.)



LATIN PRAYER-BOOK OF FERDINAND THE CATHOLIC.

LIBRARY OF THE MONASTERY.)



MASS-BOOK OF PHILIP II.
(LIBRARY OF THE MONASTERY.)



BREVIARY OF CHARLES V.
(LIBRARY OF THE MONASTERY.)



Beatiss vir qui non
 abne in consilio in
 piorum. et in via
 peccatorum nō sit
 ne: et in cathedra pestilentie nō sedet.
 Sed in lege domini voluntas eius
 et in lege eius meditabitur die ac nocte.



NATURAL HISTORY OF PLINY THE YOUNGER ITALIAN MS. OF THE 16TH CENTURY.
(LIBRARY OF THE ESCORIAL.)



quod deinde accidit et immittit libellos

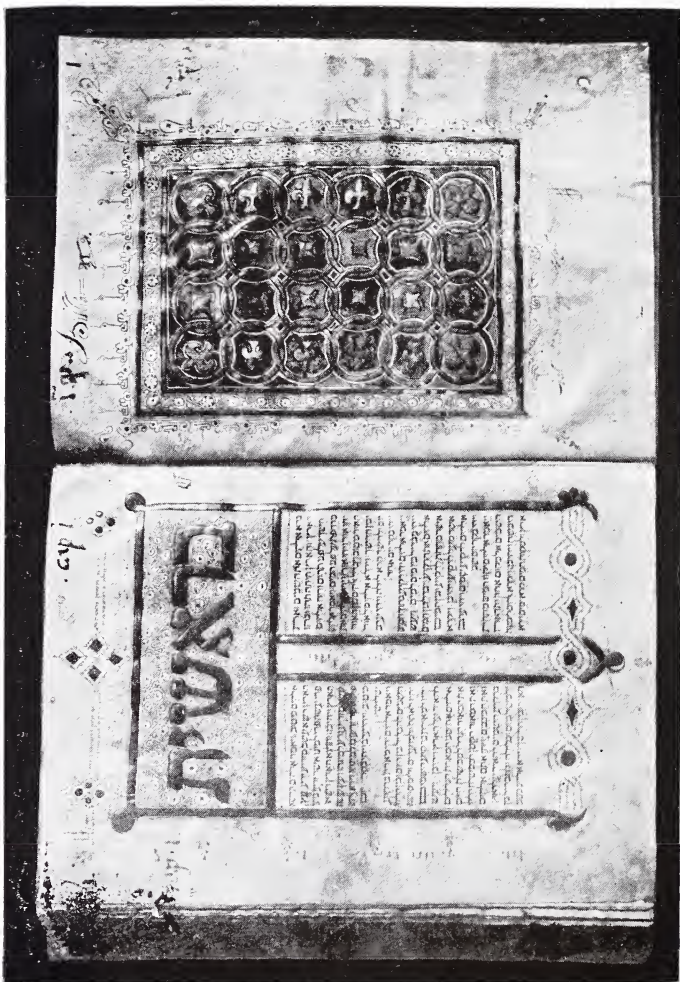
[illegible]

Dedit enim nobis domine deus noster
per hoc quod fideliter sumus seruati
omni iusticiis et aperuisti omnia et iung

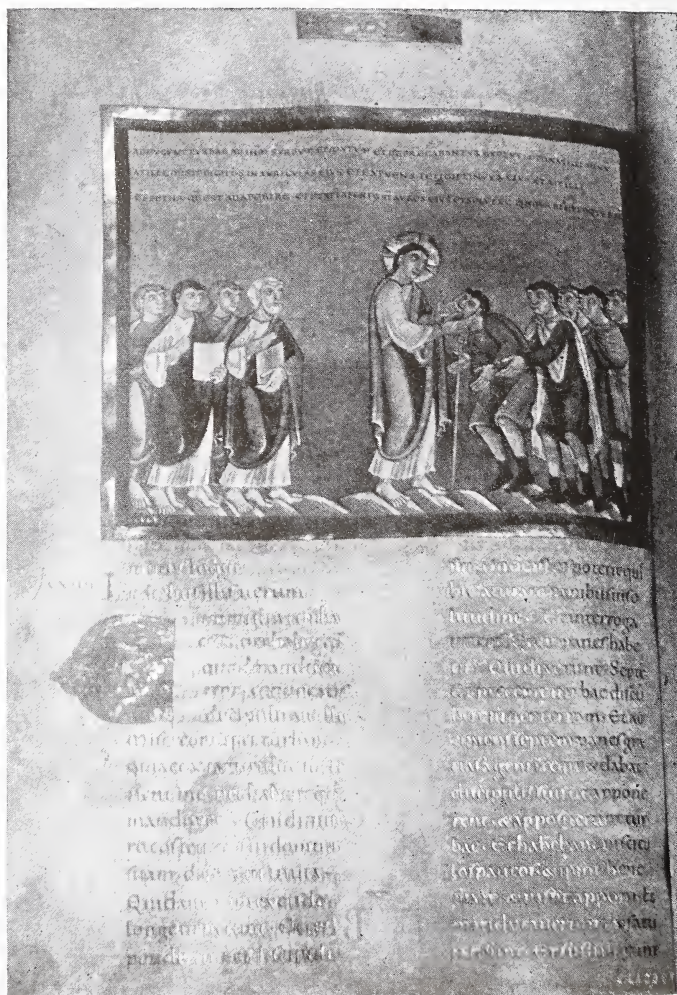
Oculi tenebrosi habet. et in nocte
 sonat. alij huius. nunciat. quod
 tenebris tunc. abest. aut conuenit
 populum. sicut. alij. huius. id est.
 122. habet. et. conuenit. et. de
 tunc. et. de. nocte. et. de. nocte. et. de. nocte.

an laudat. **¶** Quodam die alio **¶** 277
 eius aquo dicitur. Con a pte dicitur. 277
 resupponit. hic dicitur. hic dicitur. 277
 hic dicitur. hic dicitur. hic dicitur. 277

[illegible]



FIRST PAGE OF A HEBREW BIBLE: PRECIOUS MSS. OF THE END OF THE 14TH CENTURY.
(LIBRARY OF THE ESCORIAL.)

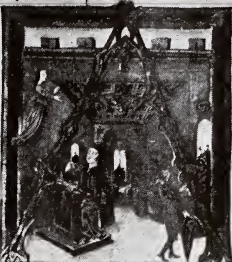


MANUSCRIPT OF THE YEAR 1050.

(LIBRARY OF THE ESCORIAL.)

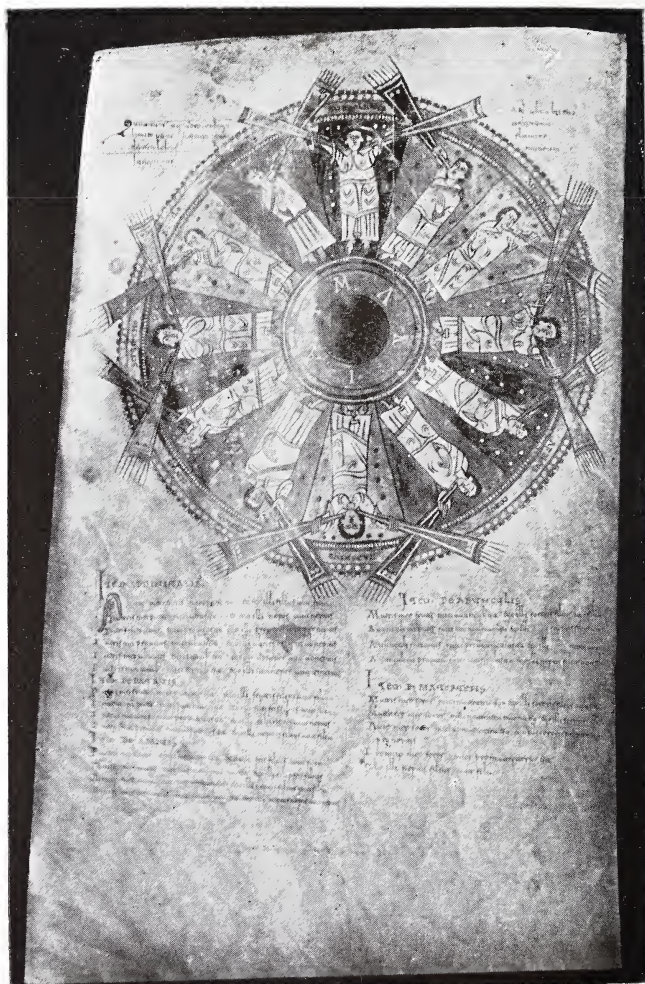


Ille ego, qui quondam gracili modulatus auena
 Carmen, & egressus siluis incana coegi,
 Vt quauisuis audio parerent arua colono
 Et ratum opus agricolis: at nunc horrentia maris



R MA VIRVMQ;
 CANO TROIAE
 qui primus ab oris
 Italiam fato profugus
 laurinaeque uenit
 Littora multum ille
 & terris iactatus & alto
 Vt superum seu memore
 rem iunonis ob iram
 Multa quoq; & bello
 passus dum condet urbe

I inferretq; deos latio, genus unde latinum



VIRGIL: MANUSCRIPT OF THE YEAR 966.
(LIBRARY OF THE ESCORIAL.)

qua in uisus p[ro]p[ri]e in uisum conueniunt
 Quod si non est ab h[ab]itu in uisum conueniunt
 suum est et non uisum

XXIII De cetero quod si in uisum conueniunt
 Cetero quod si in uisum conueniunt
 suum est et non uisum

XXIV De cetero quod si in uisum conueniunt
 Cetero quod si in uisum conueniunt
 suum est et non uisum

XXV De cetero quod si in uisum conueniunt
 Cetero quod si in uisum conueniunt
 suum est et non uisum

XXVI De cetero quod si in uisum conueniunt
 Cetero quod si in uisum conueniunt
 suum est et non uisum

XXVII De cetero quod si in uisum conueniunt
 Cetero quod si in uisum conueniunt
 suum est et non uisum

XXVIII De cetero quod si in uisum conueniunt
 Cetero quod si in uisum conueniunt
 suum est et non uisum

XXIX De cetero quod si in uisum conueniunt
 Cetero quod si in uisum conueniunt
 suum est et non uisum

XXX De cetero quod si in uisum conueniunt
 Cetero quod si in uisum conueniunt
 suum est et non uisum

XXXI De cetero quod si in uisum conueniunt
 Cetero quod si in uisum conueniunt
 suum est et non uisum

XXXII De cetero quod si in uisum conueniunt
 Cetero quod si in uisum conueniunt
 suum est et non uisum

XXXIII De cetero quod si in uisum conueniunt
 Cetero quod si in uisum conueniunt
 suum est et non uisum

XXXIV De cetero quod si in uisum conueniunt
 Cetero quod si in uisum conueniunt
 suum est et non uisum

XXXV De cetero quod si in uisum conueniunt
 Cetero quod si in uisum conueniunt
 suum est et non uisum



ITEM CONEY M
 EBERRI TAYM
 XVIII EPPORUM
 CONSTANTINIS
 EDITI EOD TEMPORIS
 QUI EBNICINASTON

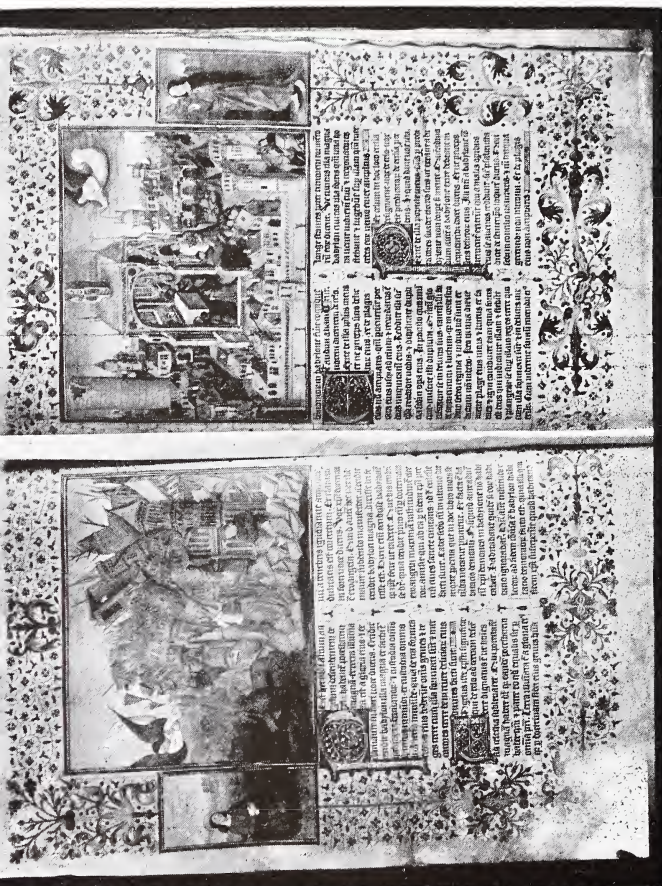


XXXVI De cetero quod si in uisum conueniunt
 Cetero quod si in uisum conueniunt
 suum est et non uisum



VIRGIL: MANUSCRIPT OF THE YEAR 966.

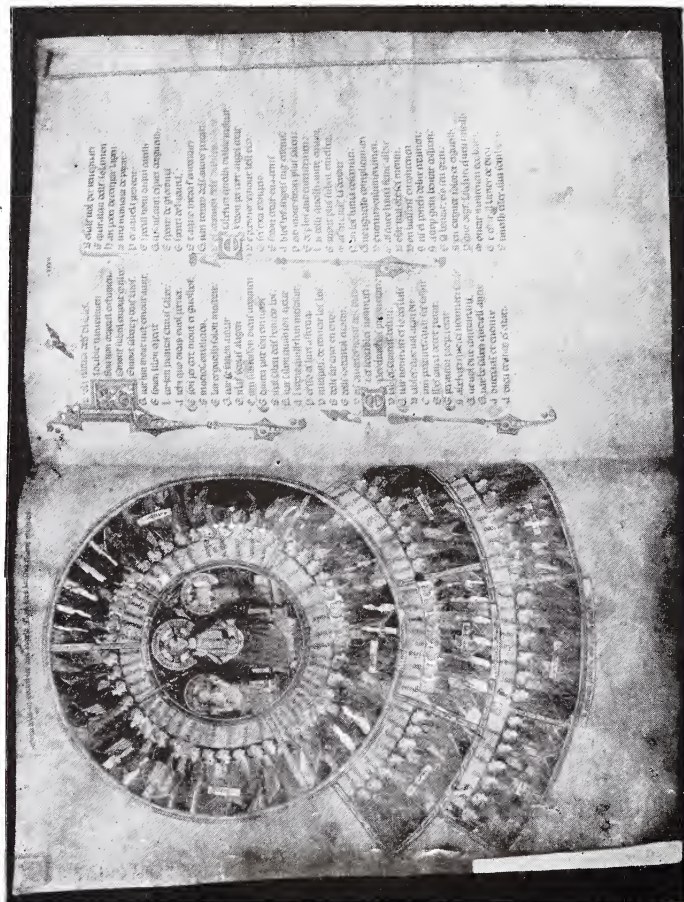
(LIBRARY OF THE ESCORIAL.)



THE APOCALYPSE OF ST. JOHN: MANUSCRIPT OF THE 15TH CENTURY.
(LIBRARY OF THE ESCORIAL.)



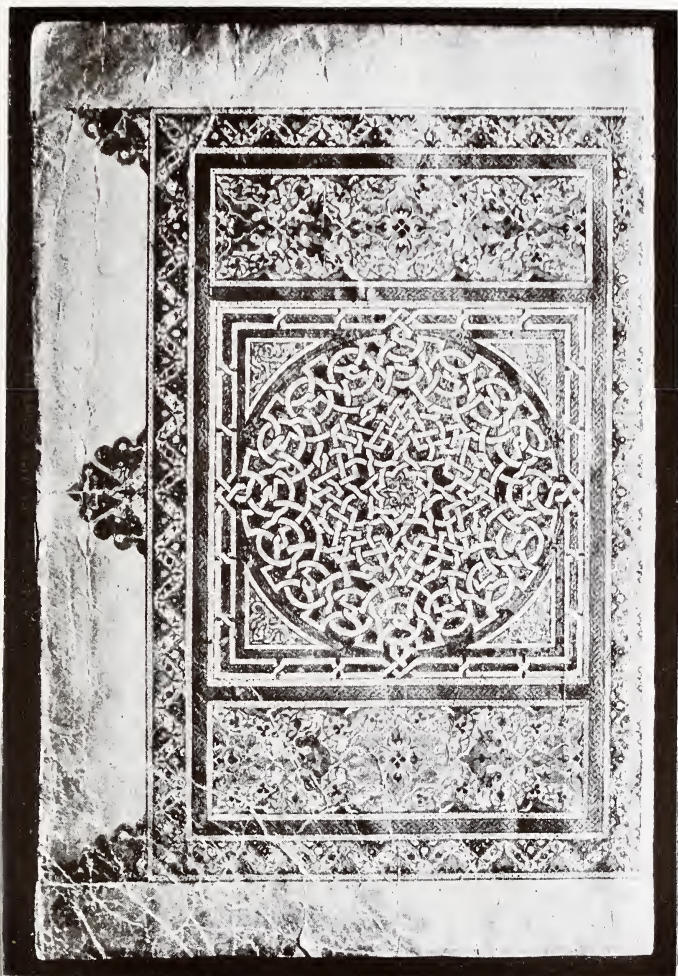
TWO PAGES OF THE KORAN OF MULEY ZIDAN, EMPEROR OF MOROCCO IN 1594.
(LIBRARY OF THE ESCORIAL.)



THE TREE OF LOVE, WRITTEN IN 1288.
(LIBRARY OF THE ESCORIAL.)

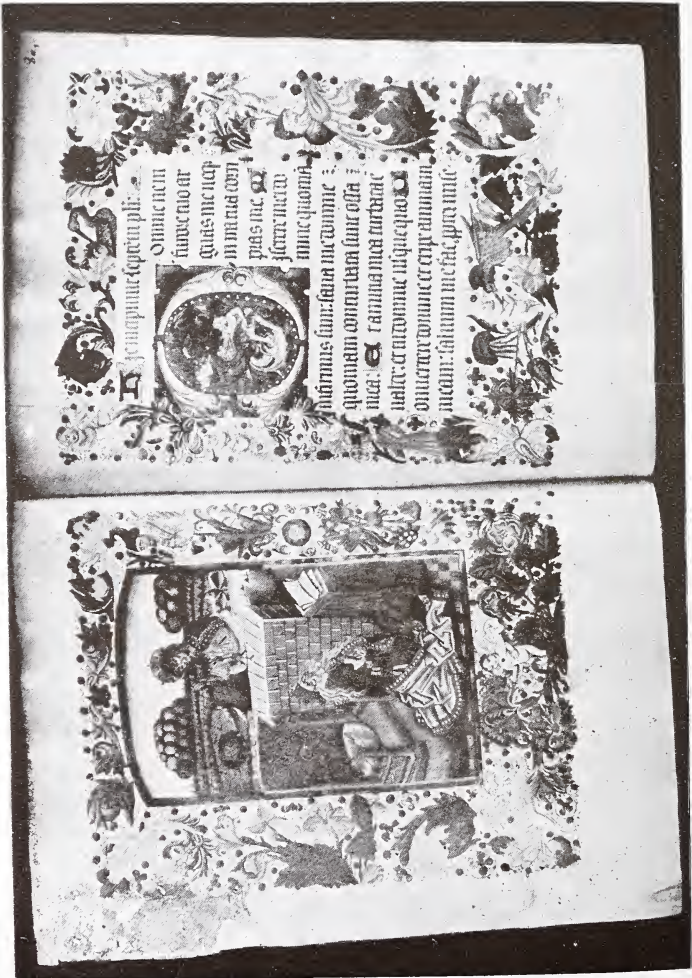
[illegible]

MASS-BOOK OF ISABEL THE CATHOLIC, MANUSCRIPT OF THE 15TH CENTURY.
(LIBRARY OF THE ESCORIAL.)



FRONTISPIECE OF THE KORAN OF MULEY ZIDAN,
EMPEROR OF MOROCCO IN 1594.

(LIBRARY OF THE ESCORIAL.)



MASS-BOOK OF THE EMPRESS ISABEL, MOTHER OF PHILIP II.

(LIBRARY OF THE ESCORIAL.)



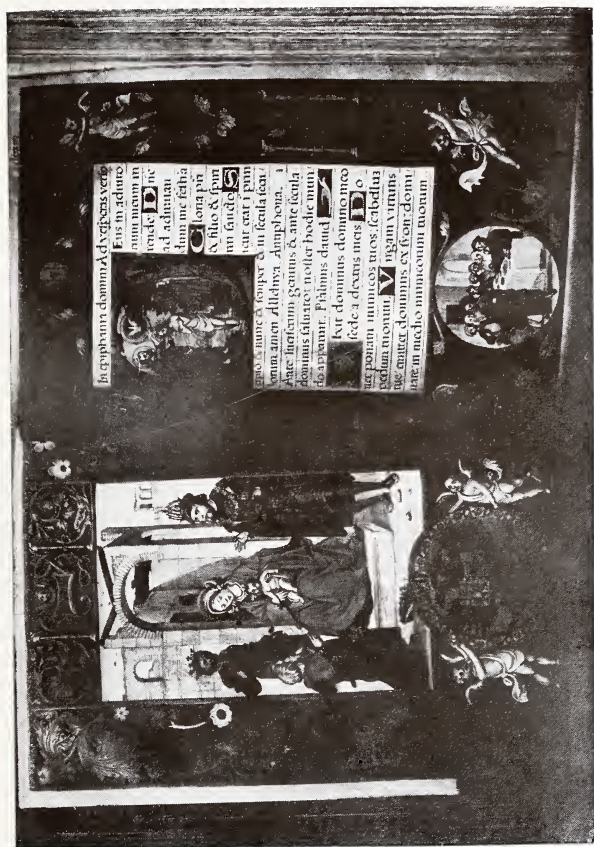
MASS-BOOK OF PHILIP III. AND QUEEN MARGARITA.
 (LIBRARY OF THE ESCORIAL.)



το κούφον φέρει γεν
 αὐτὸ οὐρανὸν ὅτε
 σπέντα ἐστὶν βα
 βυλῶνα· ἐκτελε
 σάτωσόν τοι χρῆμα

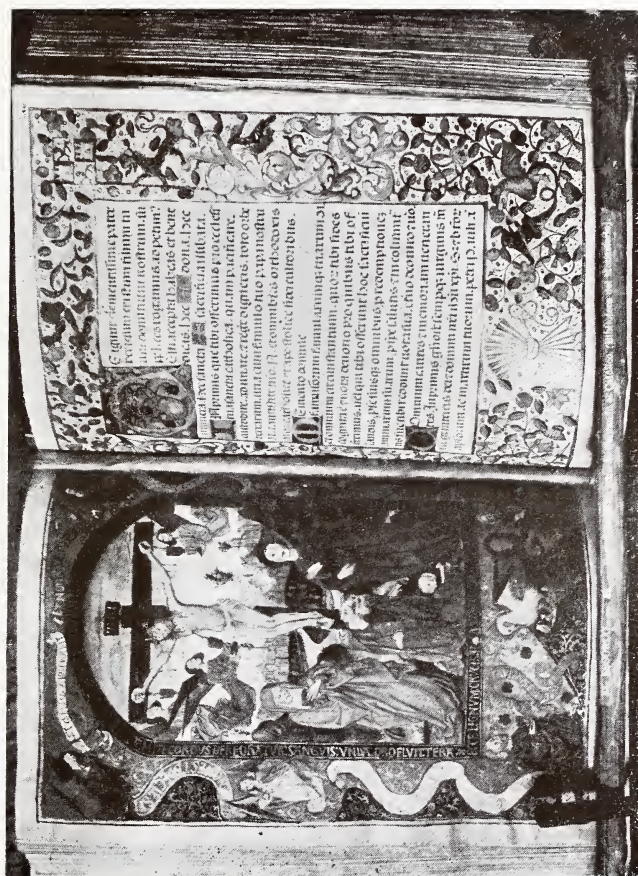
κίον, καὶ κηρύξαι τὸ
 σε τοῦ χη, ἀπαλάμη
 ἀφ' αὐτοῦ ἡ ἀδίκη,
 ὡς ἀπὸ ἀδῆ.
 μετ' ἑδδοτα φάλαγγας
 ἀλλήλιας





BREVIARY OF PHILIP II. (16TH CENTURY).
 (LIBRARY OF THE MONASTERY.)





LATIN PRAYER-BOOK OF FERDINAND THE CATHOLIC.

(LIBRARY OF THE MONASTERY.)

الكرن
من
الكرن



من الطمعة الكراكي للحد والعتانين جواب والذكر يحرس
تقف بصوت يحي كاند يبد له خارر فاد اصفى فوسده
قام الذي كان مشير ككنا ما انا حتى يعقن كلها ما المارها المار
ولها مشالي ومتنايف وقومها ما يار فوسدها واهل وسها
ماسا فوسدها وكفوسدها فوسدها فوسدها فوسدها
صفها اصغر من الانعام من الكراكي فاد فوسدها فوسدها

الكرن من الطمعة الكراكي للحد والعتانين جواب والذكر يحرس

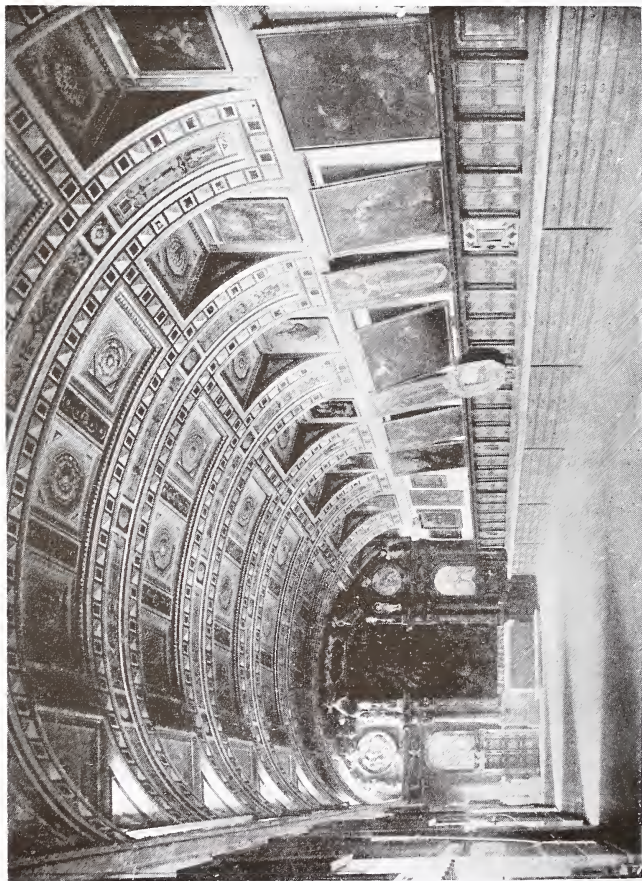


توقا يزور من الفرس جسيم الطير والبر والنور
الحيا وحما الدائم سيرة الام فوج واصلها وضواير
اسره فرائده وهي تقاتل على التريد تروا العاود
الاشترى وحسبهم غلبت اسود مولد السواد
مخلف للفرخ والحسن قسيس الخط اعظم من
القد ربح واراد اسبه وضومر الخط عصب را الهيد

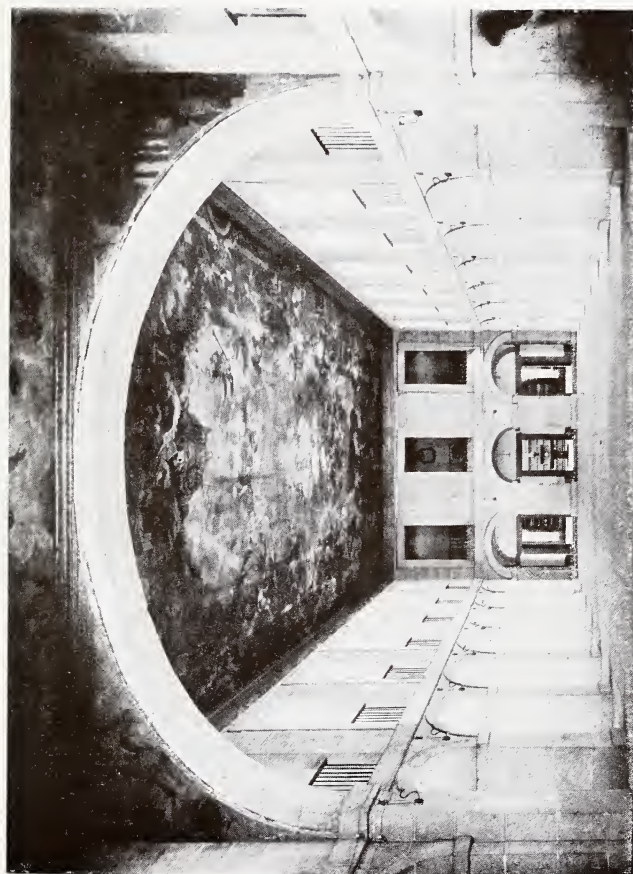
القول على الكراكي وسافو



READING DESK IN THE CHOIR.
(ESCORIAL.)



SACRISTY (MONASTERY).



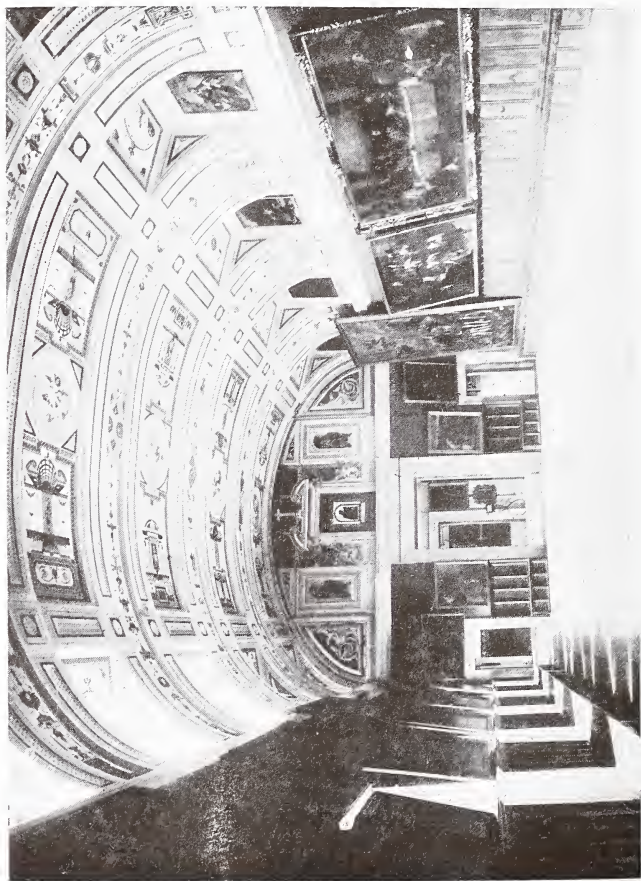
PARANYMPH OF THE COLLEGE (MONASTERY).



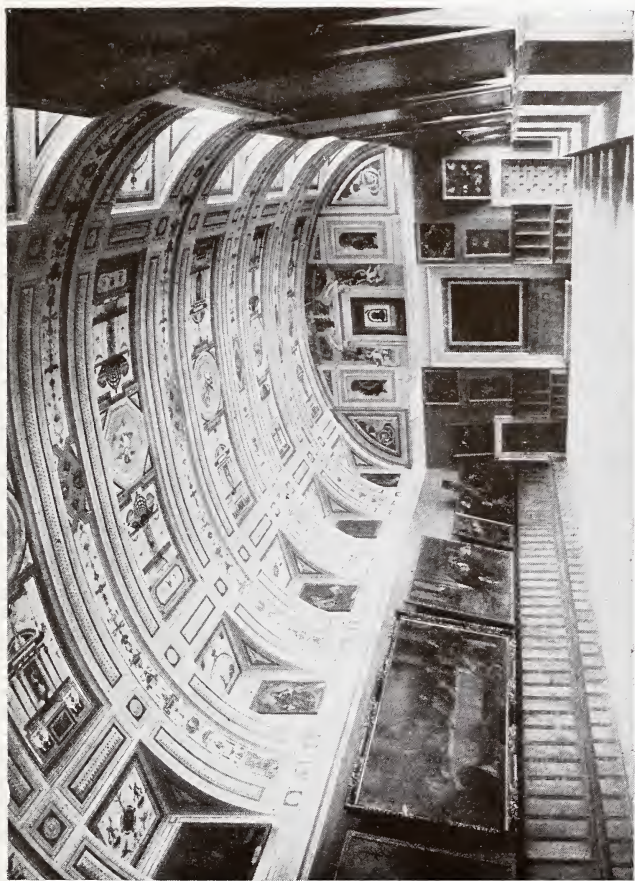
OUR LORD CRUCIFIED, SCULPTURED IN MARBLE (MONASTERY).



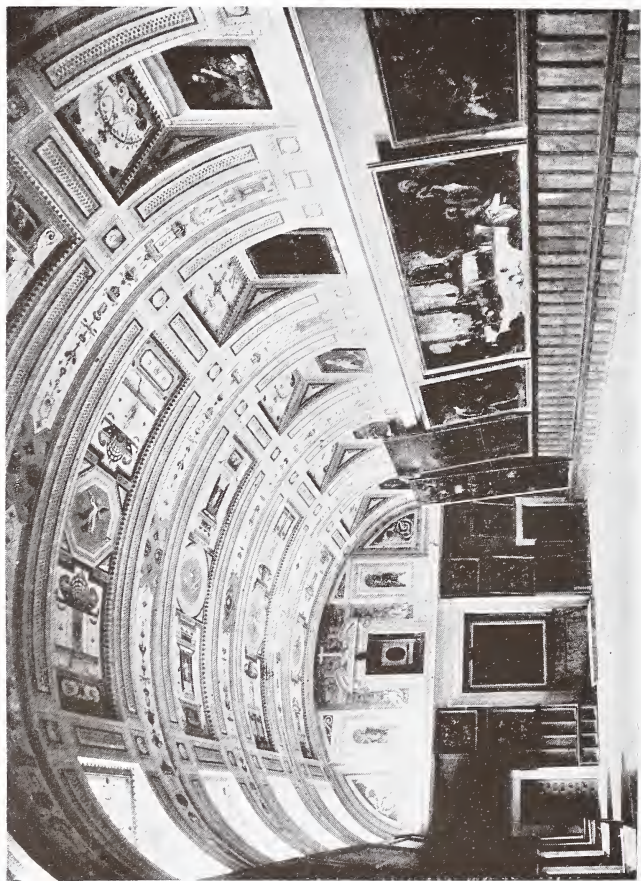
INTERMENT OF PHILIP II. (MONASTERY).



CHAPTER ROOM (MONASTERY).



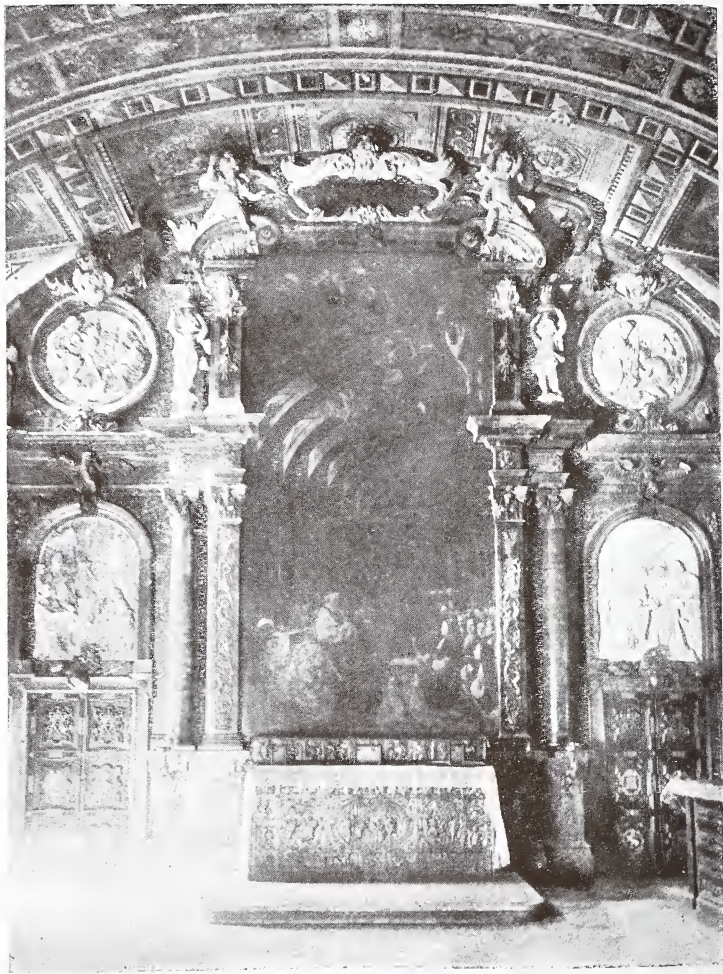
CHAPTER ROOM (MONASTERY).



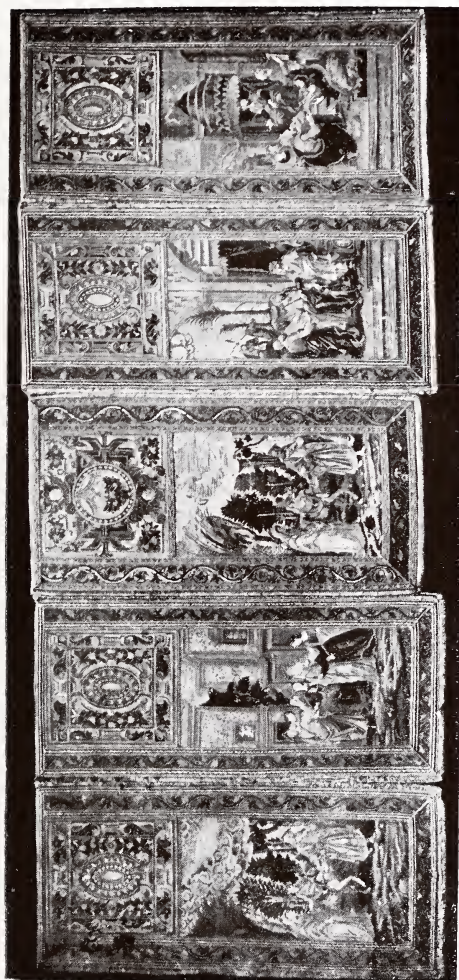
CHAPTER HALL (MONASTERY).



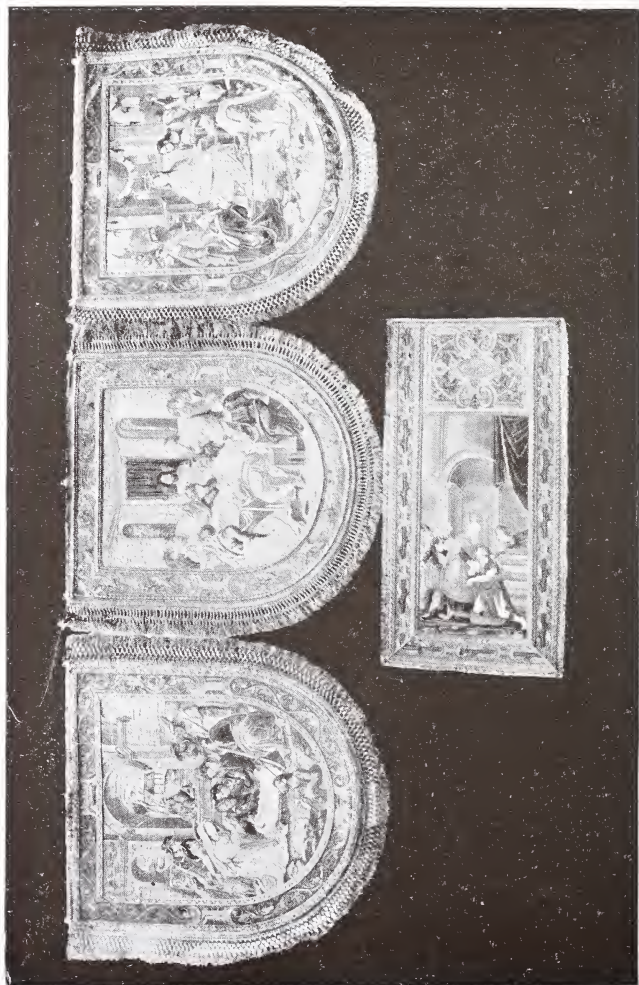
PRESENTATION OF THE VIRGIN AT THE TEMPLE,
ATTRIBUTED TO VAN EYCK (MONASTERY).



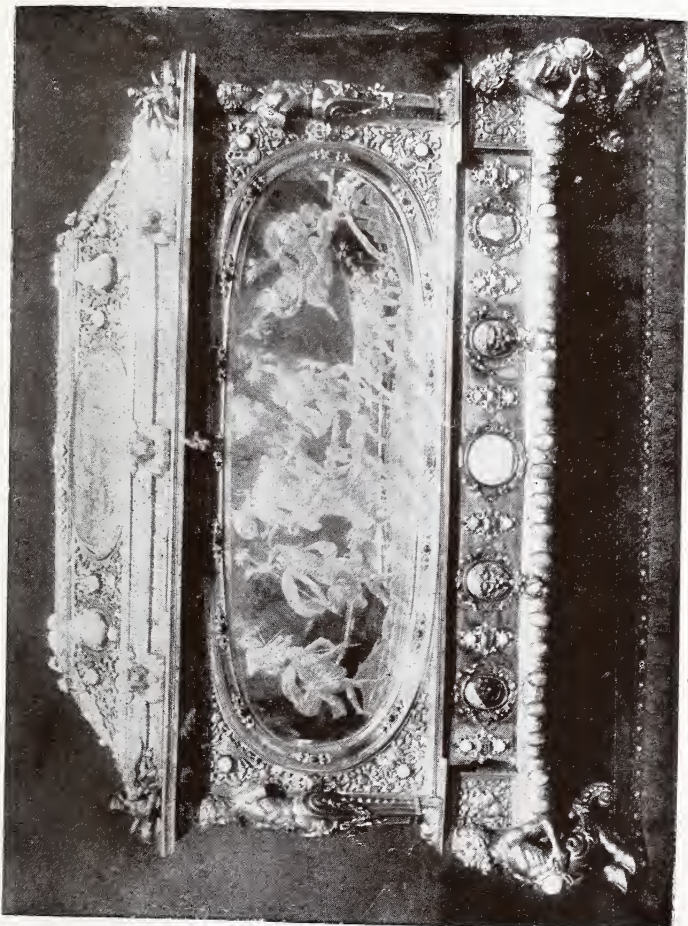
ALTAR-PIECE OF THE SANTA FORMA, PAINTED BY CLAUDIO COELLO.
(SACRISTY OF THE MONASTERY.)



EMBROIDERED ALTAR-CLOTHS.
(FROM THE SACRISTY.)



EMBROIDERED COPES.
(SACRISTY OF THE ESCORIAL.)



CASKET OF MALACHITE AND LAPIS-LAZULI, ORNAMENTED
WITH ENGRAVED ROCK CRYSTAL.
(RELICARIO OF THE ESCORIAL.)



CHRIST ON THE CROSS, IN WROUGHT COPPER.

(RELICARIO OF THE ESCORIAL.)



BRONZE LECTERN REPRESENTING AN EAGLE, MADE AT
ANTWERP IN 1571.

(CHAPTER HALL OF THE ESCORIAL.)

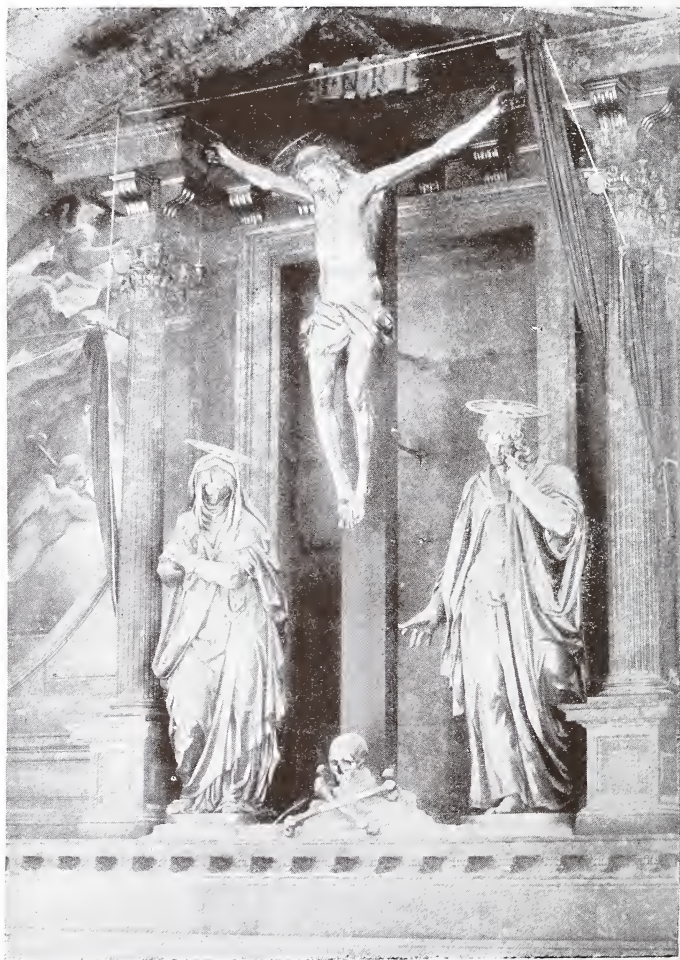


BRONZE LECTERN REPRESENTING AN ANGEL, MADE AT
ANTWERP IN 1571, BY JEAN SIMON.

(CHAPTER HALL OF THE ESCORIAL.)



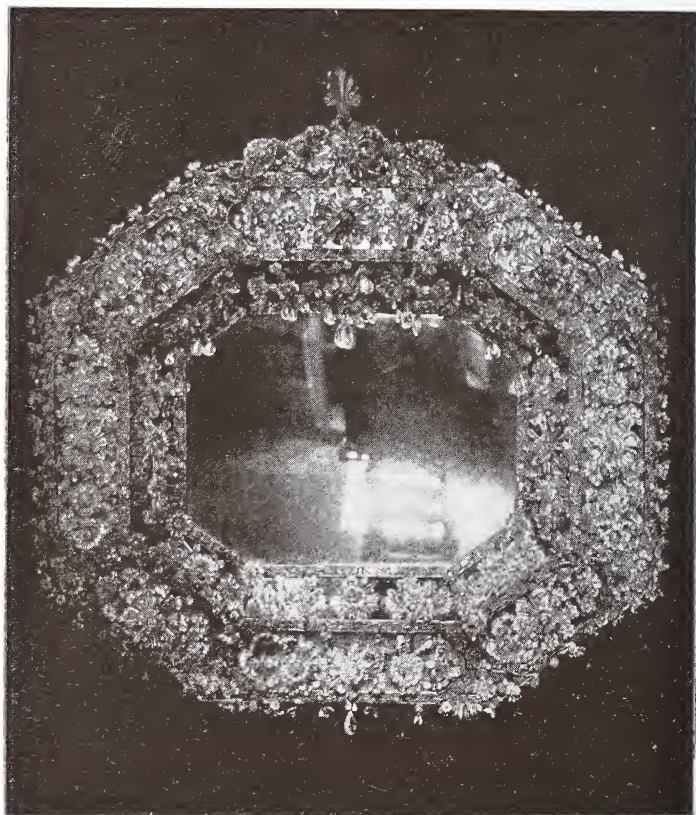
ST. MICHAEL OVERCOMING THE DEVIL, BY PEDRO ROLDAN
(CHAPTER HALL OF THE ESCORIAL.)



CHRIST, WITH THE VIRGIN AND ST. JOHN: STATUES IN MARBLE.
(THE ESCORIAL.)



GATE OF THE SANTA FORMA.
(SACRISTY OF THE MONASTERY.)



MIRROR IN ROCK CRYSTAL.

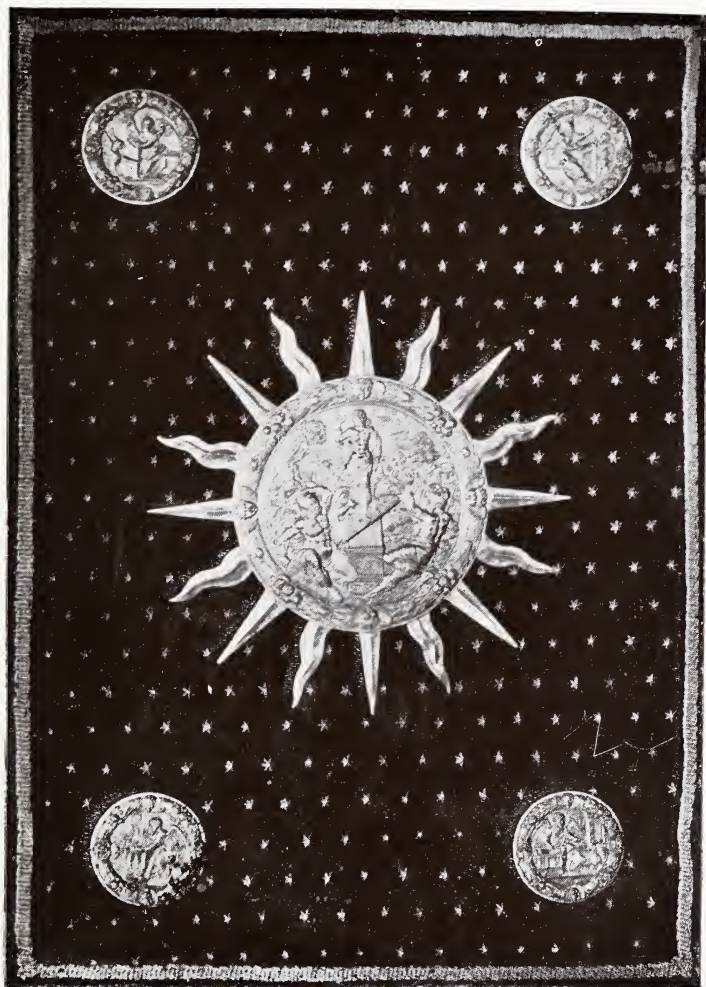
(SACRISTY OF THE ESCORIAL.)



ALTAR-PIECE OF CHARLES V., IN WROUGHT COPPER.
 (FROM THE CAMARIN OF ST. THERESA AT THE ESCORIAL.)



ALABASTER STATUE OF ST. JOHN BAPTIST.
(FROM THE CAMARIN OF ST. THERESA AT THE ESCORIAL.)



INSIDE COVER OF A RELIQUARY WHICH BELONGED TO PIUS V.
1566-1572.

(FROM THE CAMARIN OF ST. THERESA.)

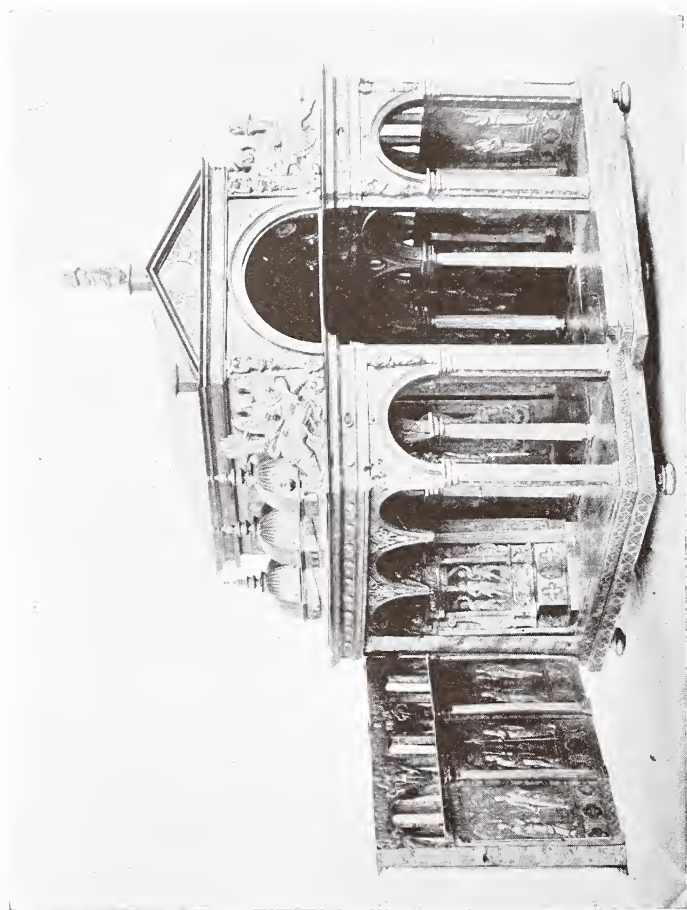


RELIQUARY OF ROCK CRYSTAL.
(FROM THE CAMARIN OF ST. THERESA.)



BONE RELIQUARY OF THE END OF THE 12TH CENTURY.

(CAMARIN OF ST. THERESA.)



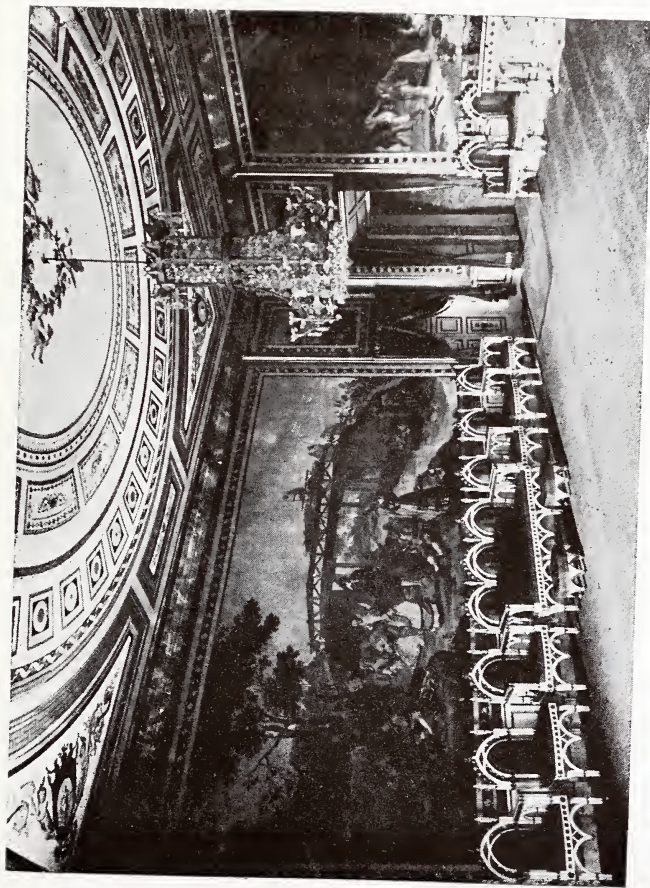
RELIQUARY OF WROUGHT IRON, INLAID.
(RELICARIO OF THE ESCORIAL.)



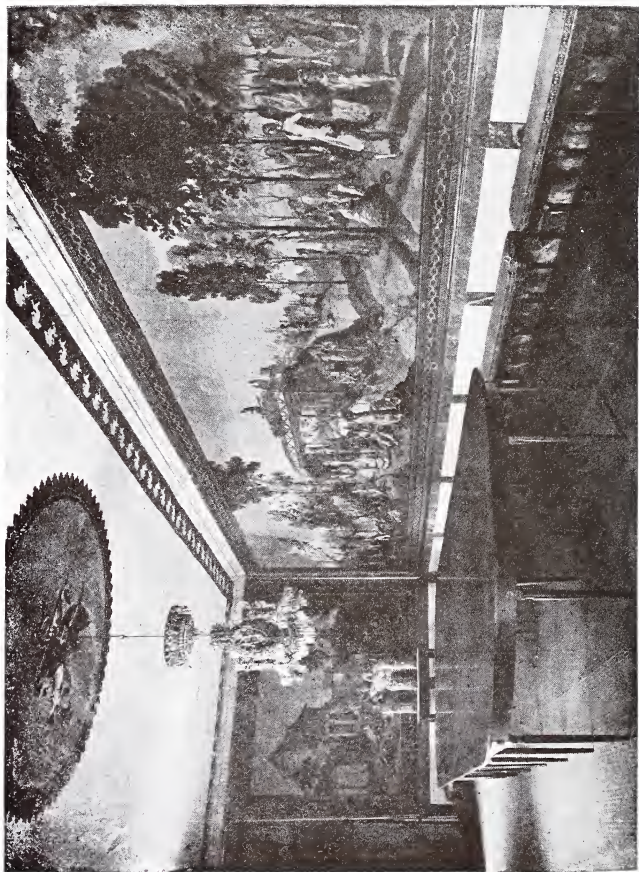
RELIQUARY OF WROUGHT IRON, INLAID.
(RELICARIO OF THE ESCORIAL.)



RECEPTION HALL.
(PALACE.)



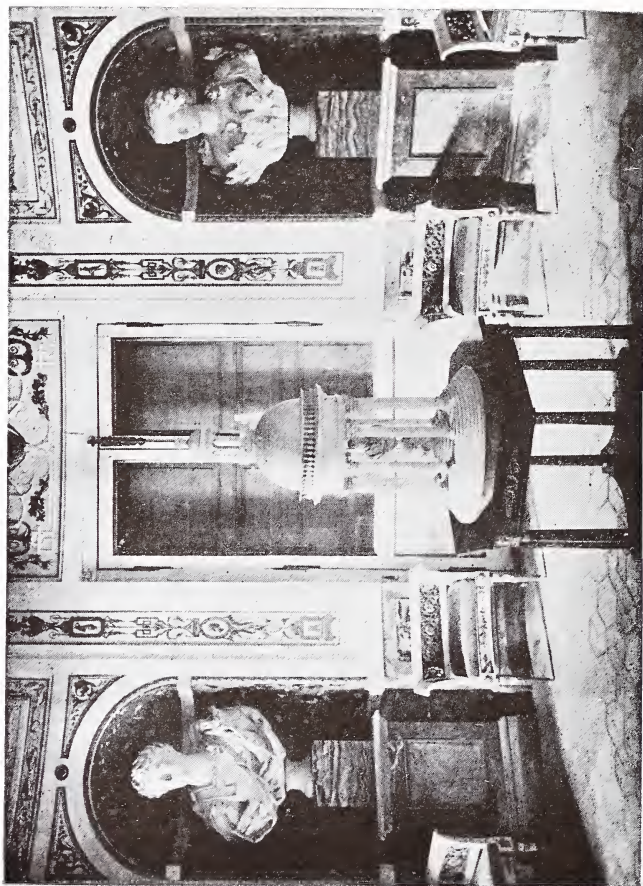
RECEPTION HALL.
(PALACE.)



VIEW OF THE DINING HALL.
(PALACE.)



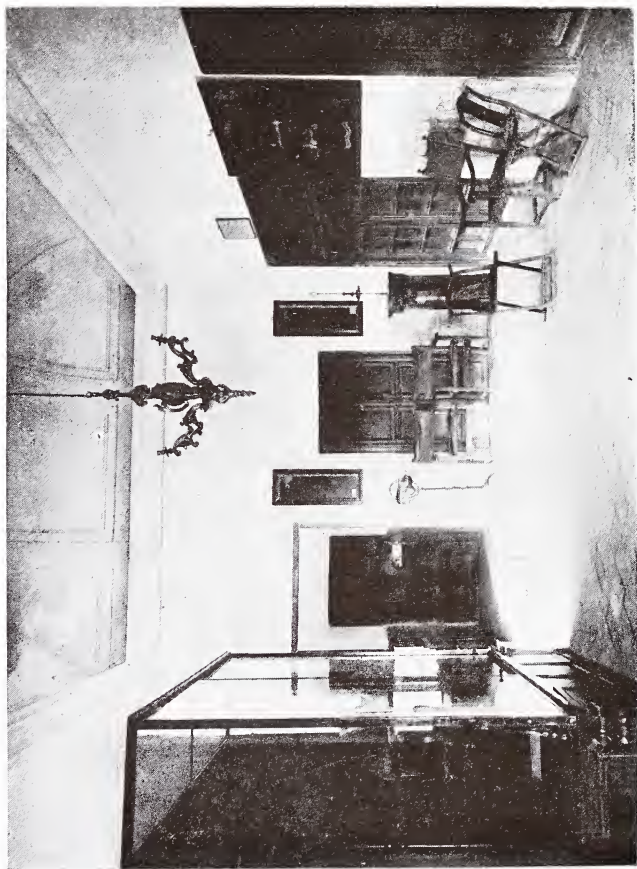
VIEW OF THE DINING HALL.
(PALACE.)



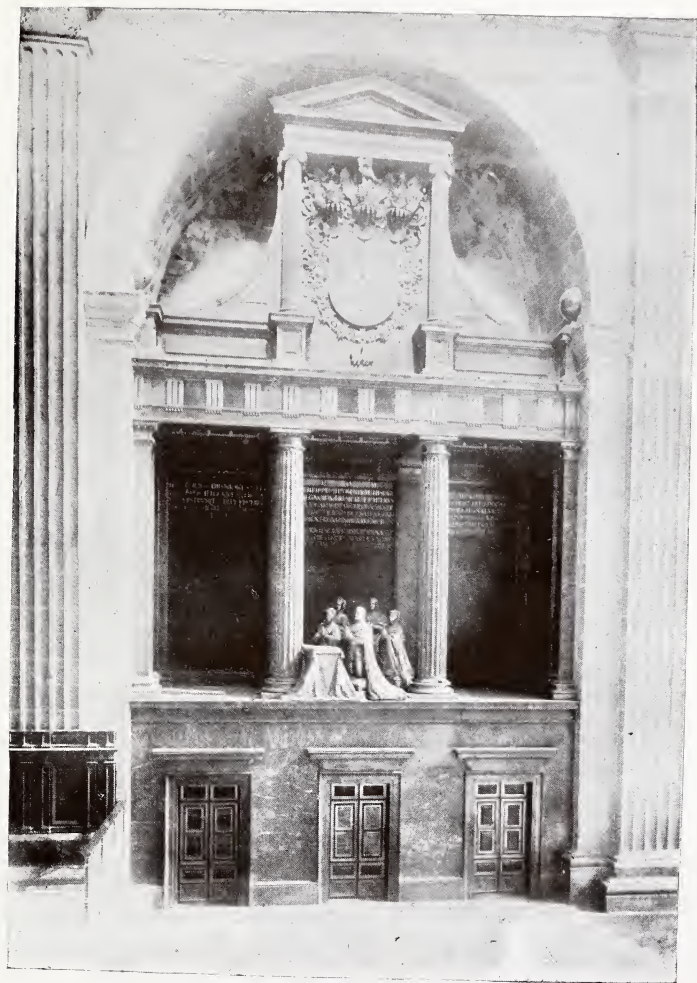
ANTE-ROOM.
(CASA DEL PRINCIPE.)



HALL OF AMBASSADORS.
(PALACE.)



A ROOM OF PHILIP II.
(PALACE.)



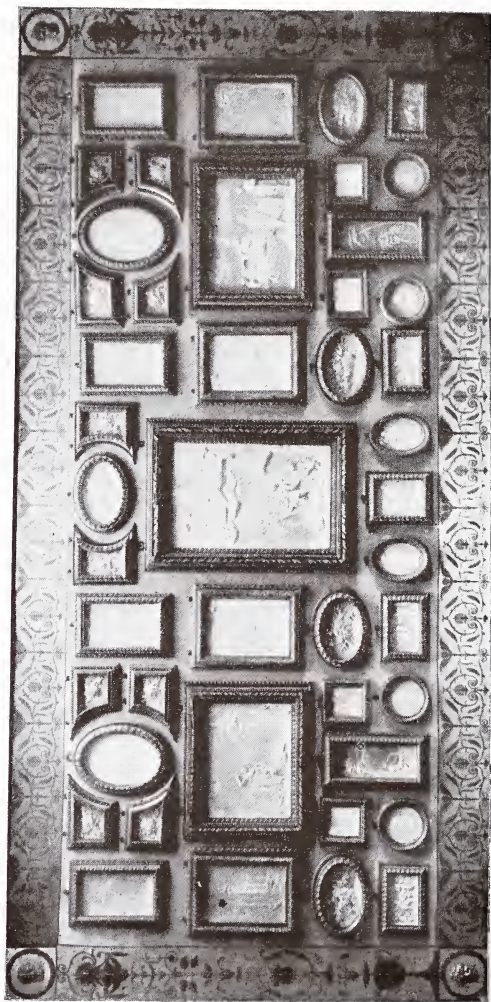
MEMORIAL OF KING PHILIP II.
(ESCORIAL.)



CHAIRS OF PHILIP IV.
(PALACE.)



ESCUTCHEON OF KING PHILIP II.
(THE ESCORIAL.)



BUEN RETIRO PORCELAIN, IMITATIONS OF WEDGWOOD.
(THE HALL OF CHINA OF THE CASA DEL PRINCIPE AT THE ESCORIAL.)



BUEN RETIRO PORCELAIN, IMITATIONS OF WEDGWOOD PANELS.

(CASA DEL PRINCIPE.)



VII
VIEW OF THE DINING HALL.
(CASA DEL PRINCIPE.)



THE JUDGMENT OF SOLOMON (IVORY).

(CASA DEL PRINCIPE.)



THE FISHERMAN CAUGHT IN THE NETS (IVORY).
(CASA DEL PRINCIPE.)



SCULPTURE IN IVORY CALLED 'PRINCESA DE SAN SEVERO.'
(CASA DEL PRINCIPE.)

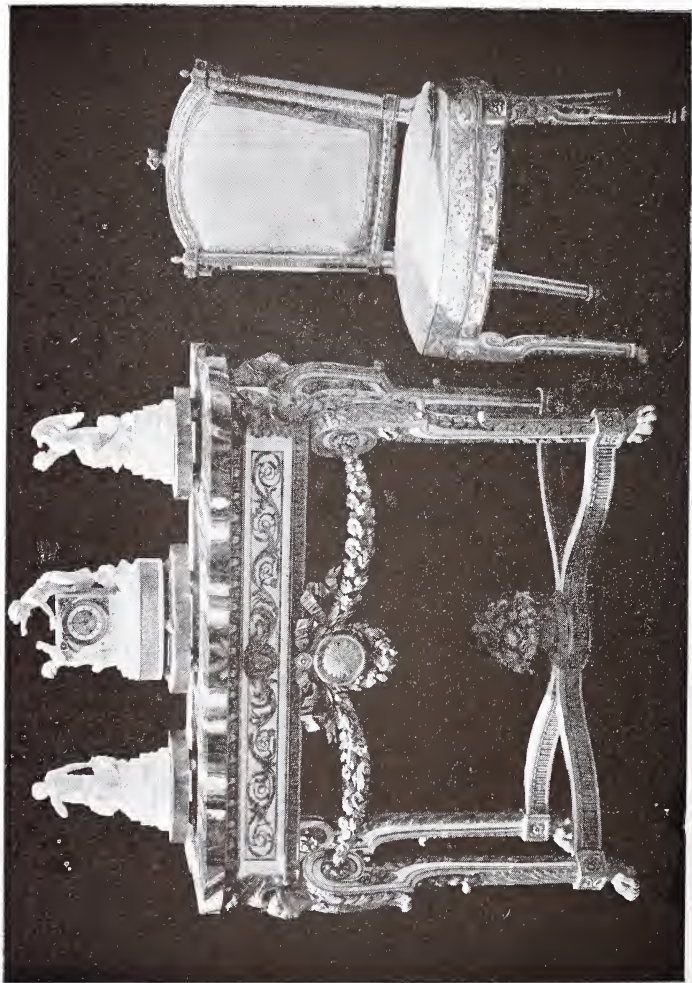


THE ADORATION OF THE SHEPHERDS (IVORY).
(CASA DEL PRINCIPE.)



ROUND TABLE WITH A TRAY OF SÈVRES PORCELAIN.

(CASA DEL PRINCIPE AT THE ESCORIAL.)



TABLE, CHAIR, AND PORCELAIN FROM THE ROYAL WORKS AT BUEN RETIRO.
(CASA DEL PRINCIPE AT THE ESCORIAL.)



MARY MAGDALENE: FROM THE ROYAL WORKS AT BUEN RETIRO.

(CASA DEL PRINCIPE.)



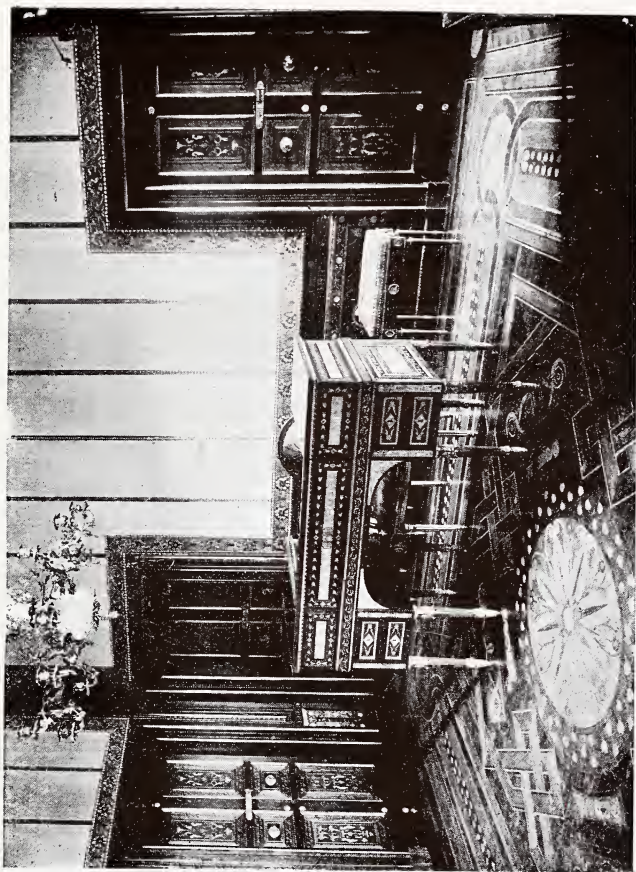
BUEN RETIRO PORCELAIN : IMITATION OF WEDGWOOD.
(CASA DEL PRINCIPE.)



TOP OF A ROUND TABLE IN SÈVRES PORCELAIN.
(CASA DEL PRINCIPE.)



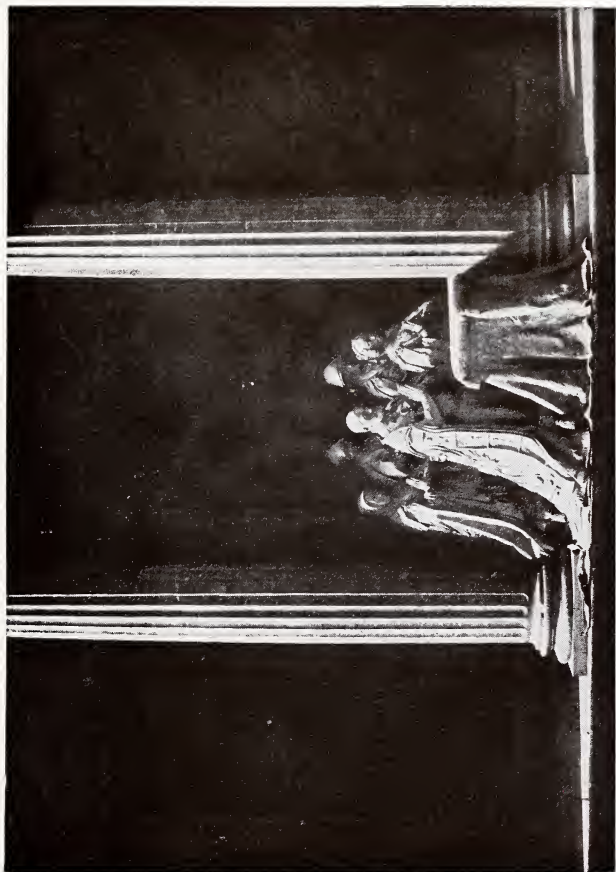
THE DESCENT FROM THE CROSS: SCULPTURE IN IVORY.
(PALACE.)



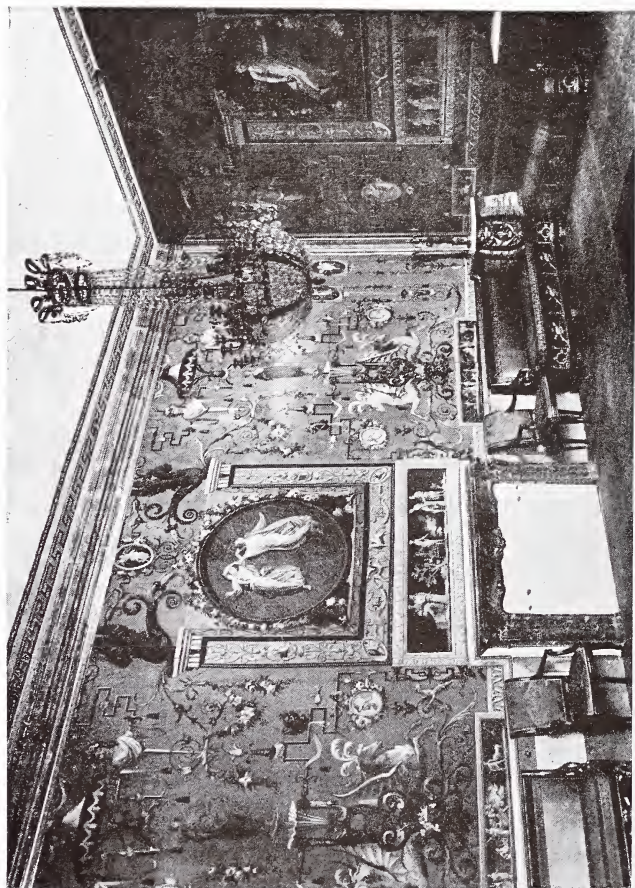
ANTE-ROOM OF CHOICE WOODS.
(PALACE.)



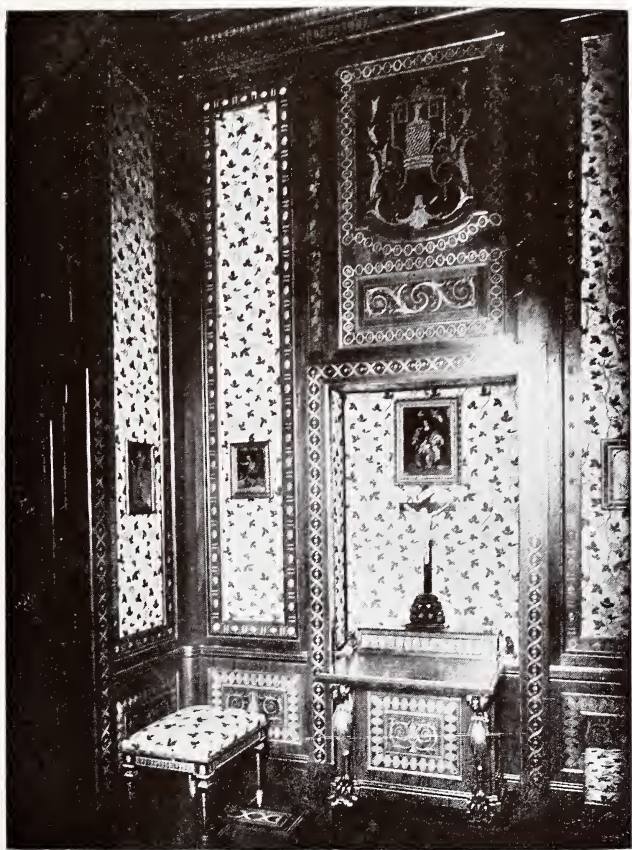
CHAIR OF THE EMPEROR CHARLES V.
(PALACE.)



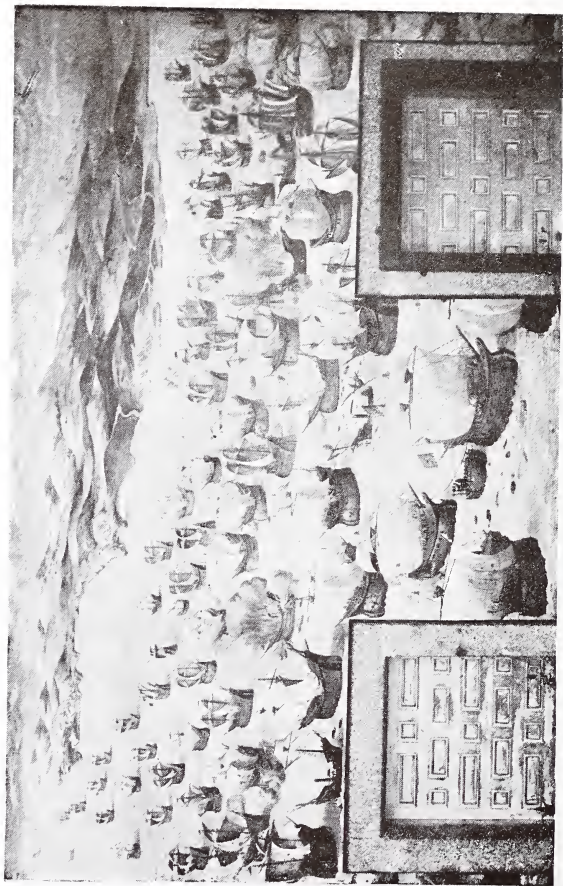
THE EMPEROR CHARLES V., THE EMPRESS ISABEL, HIS DAUGHTER MARIA, HIS
SISTERS ELEONORA, QUEEN OF FRANCE, AND MARIA, QUEEN OF HUNGARY.
(ESCORTIAL.)



POMPEIAN HALL.
(PALACE.)



ORATORY OF CHOICE WOODS IN THE ANTE-CHAMBER.
(PALACE.)



EXPEDITION TO THE AZORES.
(HALL OF BATTLES.)



BATTLE OF HIGUERUELA, 1431 (1ST SECTION OF THE SERIES OF DRAWINGS).
(HALL OF BATTLES.)



BATTLE OF HIGUERUELA, 1431 (2ND SECTION OF THE SERIES OF DRAWINGS).

(HALL OF BATTLES.)



BATTLE OF HIGUERUELA, 1431 (3RD SECTION OF THE SERIES OF DRAWINGS).
(HALL OF BATTLES.)



BATTLE OF HIGUERUELA, 1431 (4TH SECTION OF THE SERIES OF DRAWINGS).
(HALL OF BATTLES.)



BATTLE OF HIGUERA, 1431 (5TH SECTION OF THE SERIES OF DRAWINGS).
(HALL OF BATTLES.)



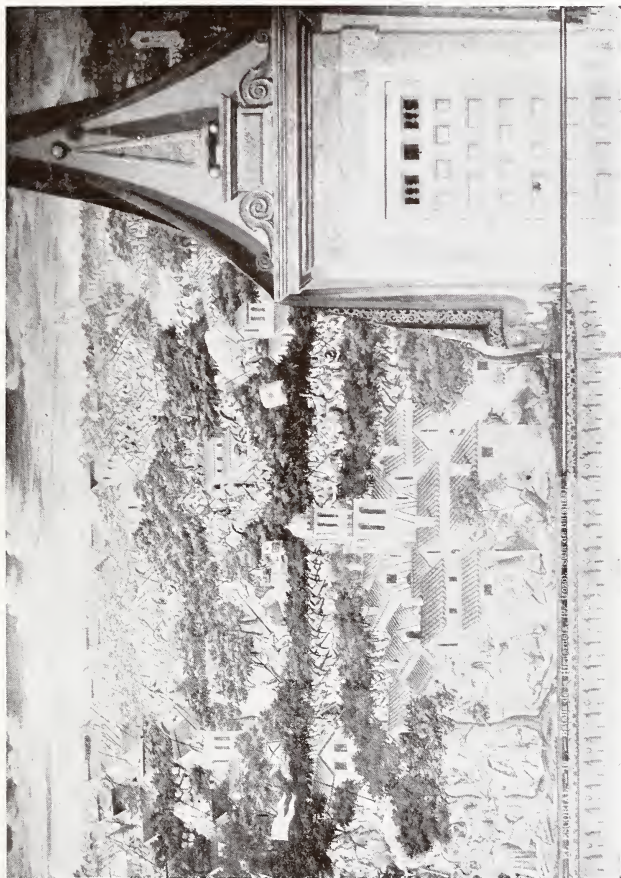
BATTLE OF HIGUERUELA, 1431 (6TH SECTION OF THE SERIES OF DRAWINGS).
(HALL OF BATTLES.)



BATTLE OF HIGUERUELA, 1431 (7TH SECTION OF THE SERIES OF DRAWINGS).
(HALL OF BATTLES.)



BATTLE OF HIGUERUELA, 1431 (8TH SECTION OF THE SERIES OF DRAWINGS).
(HALL OF BATTLES.)



BATTLE OF HIGUERUELA, 1431 9TH SECTION OF THE SERIES OF DRAWINGS,
(HALL OF BATTLES.)



BATTLE OF HIGUERA, 1431 (10TH SECTION OF THE SERIES OF DRAWINGS).
(HALL OF BATTLES.)



FRAGMENT OF THE BATTLE OF HIGUERUELA, 1431, BY GRANELO AND FABRICIO.
(HALL OF BATTLES IN THE ESCORIAL.)



FRAGMENT OF THE BATTLE OF HIGUERUELA, 1431, BY GRANELO AND FABRICIO.
(HALL OF BATTLES IN THE ESCORIAL.)



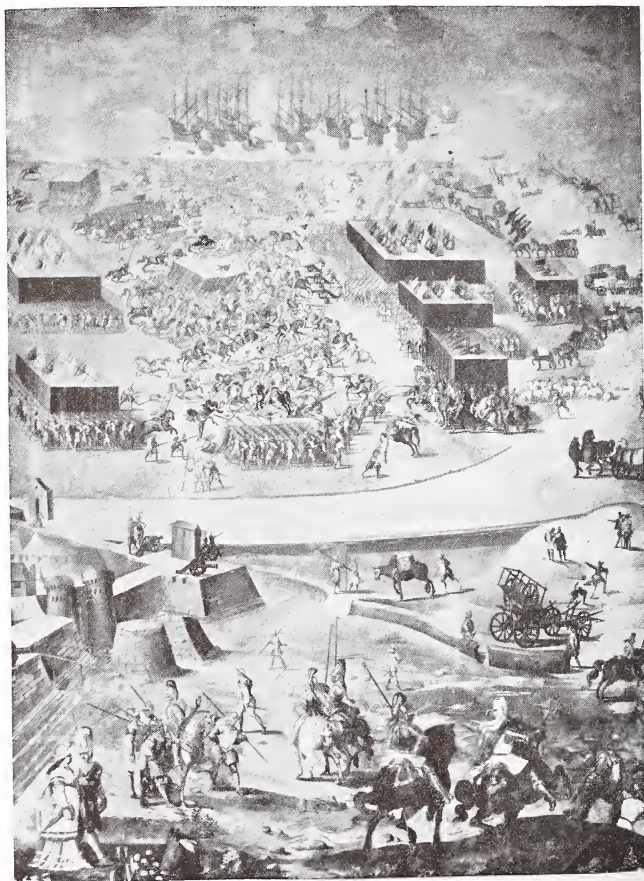
FRAGMENT OF THE BATTLE OF HIGUERUELA, 1431, BY GRANELO AND FABRICIO.
(HALL OF BATTLES IN THE ESCORIAL.)



SURRENDER OF THE CHATELET FORT.
(HALL OF BATTLES.)



THE SIEGE OF HAN AND SURRENDER OF ITS CASTLE.
(HALL OF BATTLES.)



BATTLE OF GRAVELINAS.

(HALL OF BATTLES.)



PREPARATIONS FOR THE BATTLE OF GRAVELINAS.

(HALL OF BATTLES.)



TAKING OF ST. QUINTIN BY THE SPANISH INFANTRY REGIMENTS.
(HALL OF BATTLES.)



BATTLE BEFORE ST. QUINTIN.

(HALL OF BATTLES.)



PREPARATIONS FOR THE SIEGE OF ST. QUINTIN.
(HALL OF BATTLES.)



DEPARTURE OF THE SPANISH ARMY FROM THE FORTIFIED
PLACE OF ST. QUINTIN.

(HALL OF BATTLES.)



THE DUKE OF ALBA REVIEWING HIS TROOPS AT CANTILLANA.
(HALL OF BATTLES.)



EFFIGIES OF ALL THE KINGS OF SPAIN, FROM THE TIME OF THE GOTHES,
UNTIL PHILIP V., TAKEN FROM CHARTS, MEDALS, AND PAINTINGS.

(LIBRARY OF THE ESCORIAL.)



PLUTO AND PROSERPINA, BY L. GIORDANO.
(CASA DEL PRINCIPE AT THE ESCORIAL.)



ALLEGORY OF AFRICA, BY L. GIORDANO.

(CASA DEL PRINCE AT THE ESCORIAL.)



PHAETON STRUCK BY JUPITER'S THUNDERBOLT.
(CASA DEL PRINCE AT THE ESCORIAL.)



THE BATTLE OF LEPANTO, BY L. GIORDANO.
(REPRODUCED FROM THE FRESCO IN THE ESCORIAL.)



EXPEDITION TO THE TERCEIRE ISLE (AZORES).
(FRAGMENT OF A FRESCO PAINTING IN THE HALL OF BATTLES.)



APOLLO AND MERCURY, BY PEREGRINO TIBALDI.
(FRESCO ON THE ARCH OF THE LIBRARY OF THE ESCORIAL.)



A SWEET SINGER, BY WATTEAU.
(MUSEUM OF THE ESCORIAL.)



A LOVE SCENE, BY WATTEAU.
(MUSEUM OF THE ESCORIAL.)



PHILIP II. RECEIVING A DEPUTATION FROM THE LOW COUNTRIES IN THE
ESCORIAL, BY SANT ARCOS.



PORTRAIT OF PHILIP II. AT THE AGE OF 71,
BY ANTONIO MORO.

(LIBRARY OF THE ESCORIAL.)



SECOND SET OF EFFIGIES OF ALL THE KINGS OF SPAIN, FROM THE TIME OF THE
GOTH, UNTIL PHILIP V., TAKEN FROM CHARTS, MEDALS, AND PAINTINGS.

(LIBRARY OF THE ESCORIAL.)



ST. ISIDORE, BY CORRADO.
(IN THE MUSEUM AT THE ESCORIAL.)



PAN AND MISENUS, BY PEREGRINO TIBALDI.
(FRESCO OF THE ARCH IN THE LIBRARY OF THE ESCORIAL.)



HOMER AND VIRGIL, BY PEREGRINO TIBALDI.
(Fresco of the Arch in the Library of the Escorial.)



SOLOMON AND THE QUEEN OF SHEBA, BY V. CARDUCCI.
(FRESCO OF THE ARCH IN THE LIBRARY OF THE ESCORIAL.)



PINDAR AND HORACE, BY PEREGRINO TIBALDI.
(FRESCO OF THE ARCH IN THE LIBRARY OF THE ESCORIAL.)



THE VISITATION, BY PEREGRINO TIBALDI.
(FRESCO IN THE CLOISTER OF THE ESCORIAL.)



THE MARRIAGE OF THE VIRGIN, BY PEREGRINO TIBALDI.
(FRESCO IN THE CLOISTER OF THE ESCORIAL.)



THE ANNUNCIATION, BY LUCAS CANGIARI.
(FRESCO IN THE CLOISTER OF THE ESCORIAL.)



TRIPTYCH, WITH PAINTINGS ON VELLUM.
(CAMARIN OF ST. THERESA.)

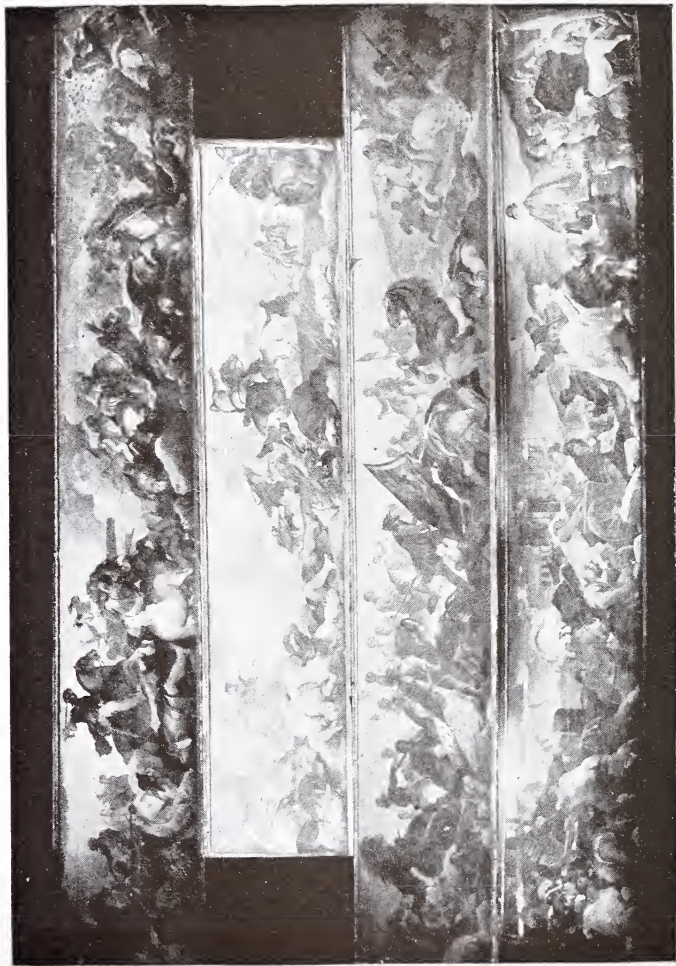


THE SEVEN CAPITAL SINS, BY JEROME BOSCH, ON WOOD.
(IN THE ROOM OF PHILIP II. AT THE ESCORIAL.)



THE STORY OF THE PASSION: DIPTYCH, IN IVORY,
OF THE 13TH CENTURY.

(FROM THE CAMARIN OF ST. THERESA.)



FRIEZE OF THE STAIRCASE IN THE MONASTERY, REPRESENTING THE BATTLE, SIEGE, AND CAPTURE OF ST. QUINTIN, AND THE FOUNDATION OF THE MONASTERY, BY L. GIORDANO.



'LA SANTA FORMA,' THE MASTERPIECE OF CLAUDE COELLO
(SACRISTY OF THE ESCORIAL.)



THE RESURRECTION, BY PEREGRINO TIBALDI.
(THE CLOISTER OF THE ESCORIAL.)



THE INTERMENT OF CHRIST, BY TINTORETTO.
(CHAPTER HALL OF THE ESCORIAL.)



JESUS AT THE PHARISEE'S HOUSE, BY TINTORETTO.
(CHAPTER HALL OF THE ESCORIAL.)



THE RESURRECTION OF OUR LORD: FLORENTINE SCHOOL,
GREY PAINTING.

(CHAPTER HALL OF THE ESCORIAL.)



THE BIRTH OF OUR LORD, BY TINTORETTO.
(CHAPTER ROOM OF THE ESCORIAL.)



THE ANNUNCIATION, BY PAUL VERONESE.
(CHAPTER ROOM OF THE ESCORIAL.)



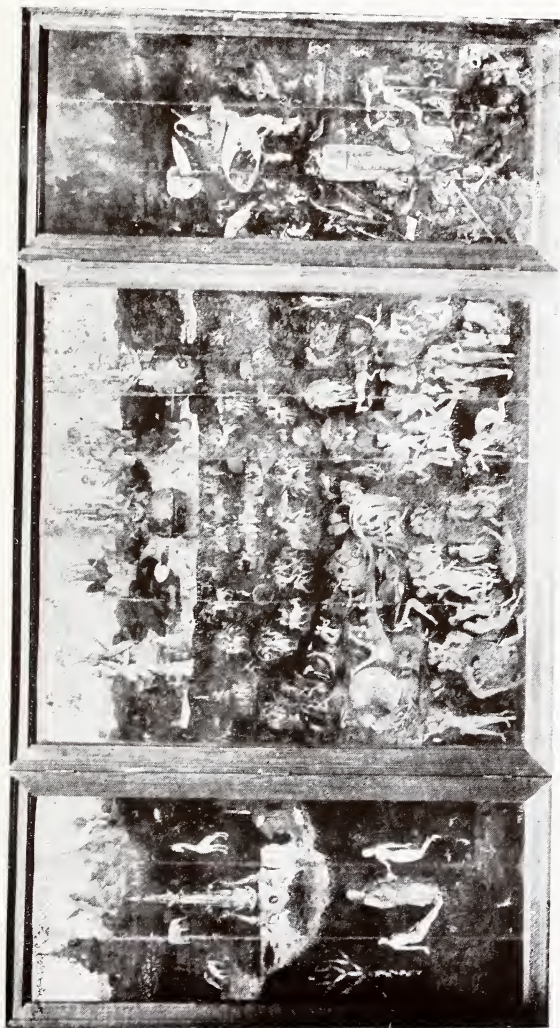
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(CHAPTER HALL OF THE ESCORIAL.)



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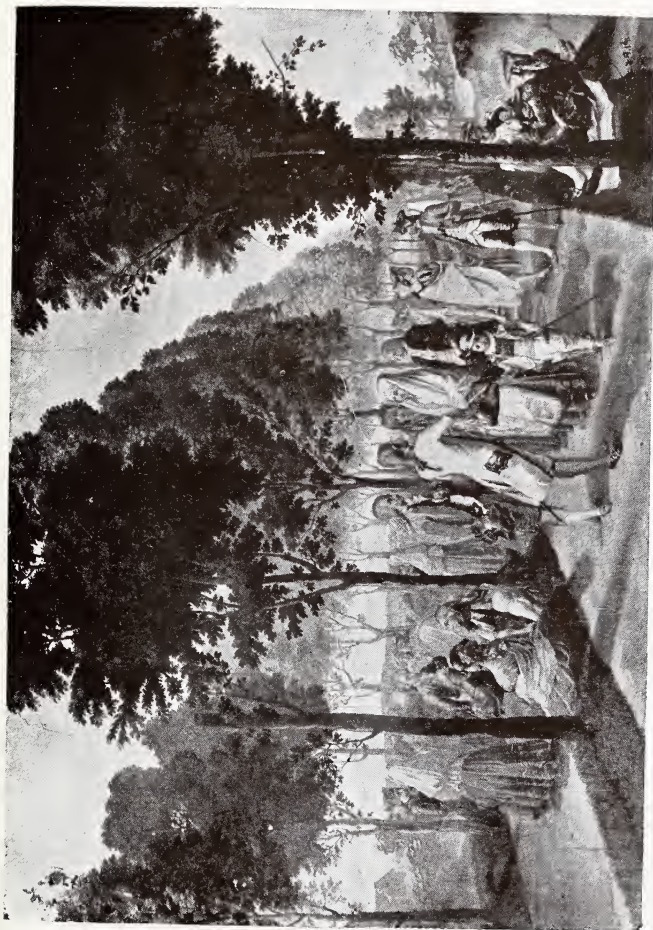
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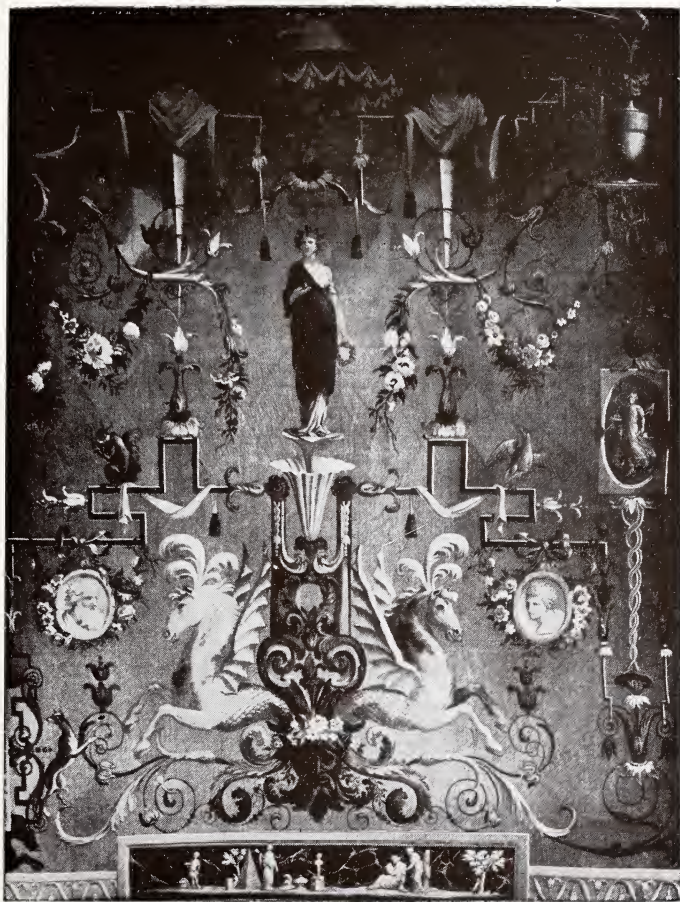
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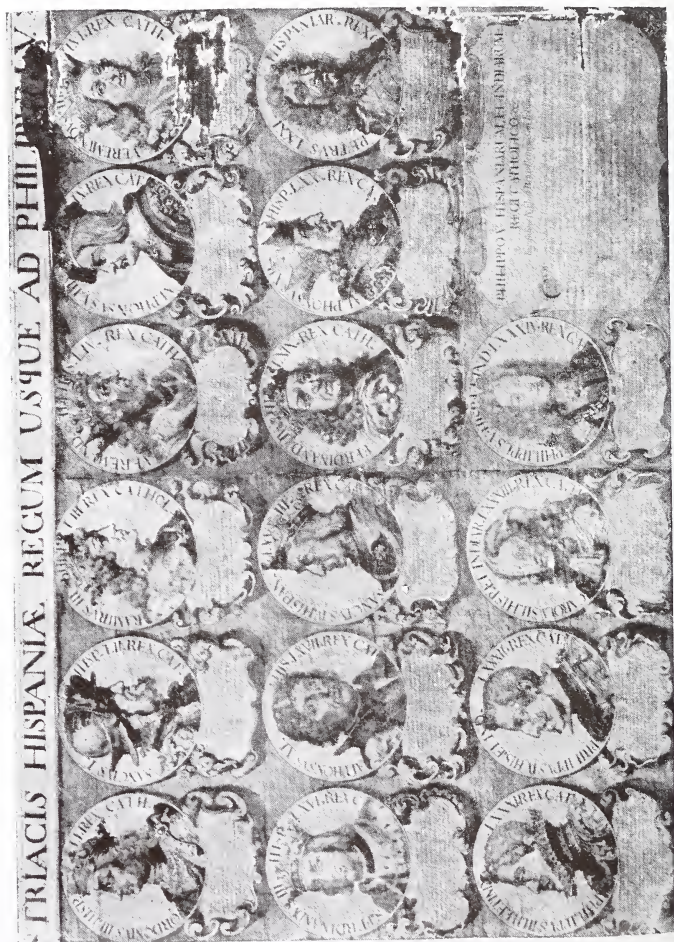
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EFFIGIES OF THE DIFFERENT KINGS OF SPAIN.



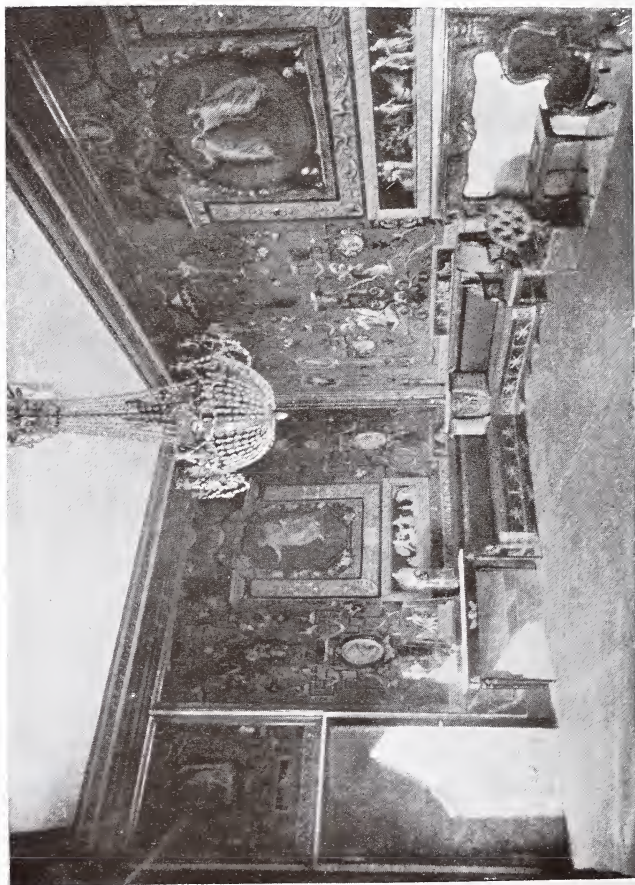
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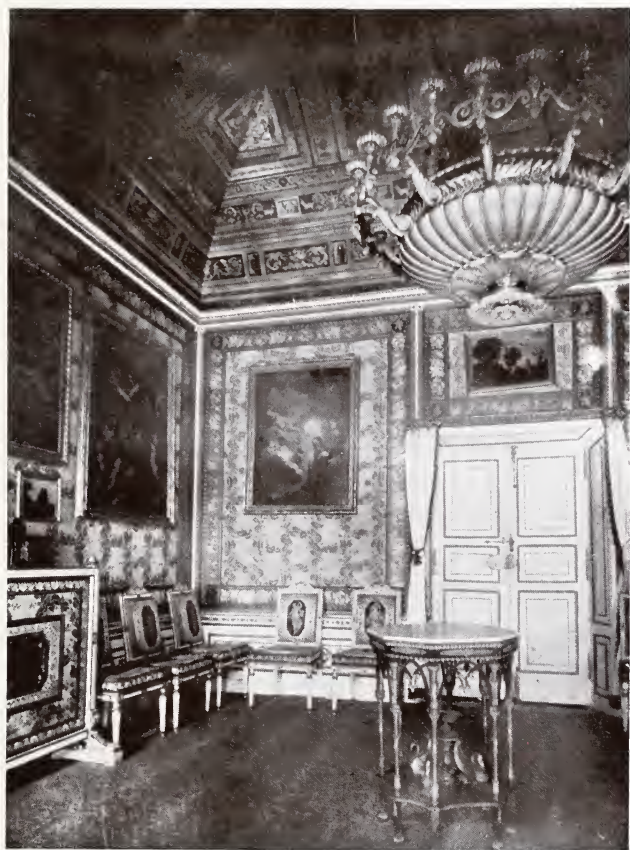
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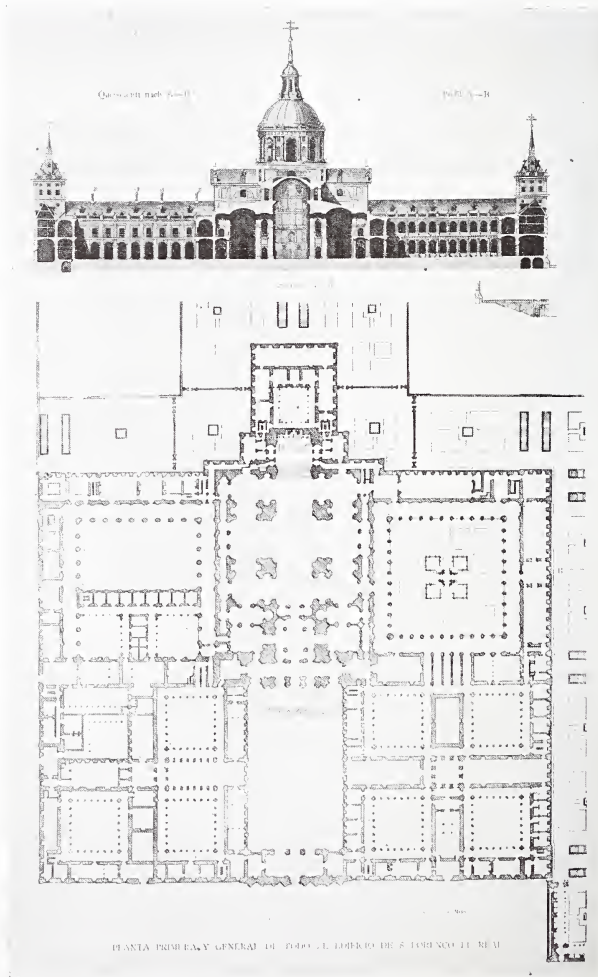
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MURILLO

A BIOGRAPHY AND APPRECIATION. ILLUSTRATED BY OVER 165 REPRODUCTIONS FROM PHOTOGRAPHS OF HIS MOST CELEBRATED PICTURES

WHILE the names of Murillo and Velazquez are inseparably linked in the history of Art as Spain's immortal contribution to the small band of world-painters, the great Court-Painter to Philip IV. has ever received the lion's share of public attention. Many learned and critical works have been written about Murillo, but whereas Velazquez has been familiarised to the general reader by the aid of small, popular biographies, the niche is still empty which it is hoped that this book will fill.

In this volume the attempt has been made to show the painter's art in its relation to the religious feeling of the age in which he lived, and his own feeling towards his art. Murillo was the product of his religious era, and of his native province, Andalusia. To Europe in his lifetime he signified little or nothing. He painted to the order of the religious houses in his immediate vicinity; his works were immured in local monasteries and cathedrals, and, passing immediately out of circulation, were forgotten or never known.

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SPANISH ARMS AND ARMOUR

A HISTORICAL AND DESCRIPTIVE ACCOUNT OF THE ROYAL ARMOURY AT MADRID. ILLUSTRATED WITH 386 REPRODUCTIONS FROM PHOTOGRAPHS. DEDICATED BY SPECIAL PERMISSION TO H.M. QUEEN MARIA CRISTINA OF SPAIN

ALTHOUGH several valuable and voluminous catalogues of the Spanish Royal Armoury have, from time to time, been compiled, this "finest collection of armour in the world" has been subjected so often to the disturbing influences of fire, removal, and re-arrangement, that no hand catalogue of the Museum is available, and this book has been designed to serve both as a historical souvenir of the institution and a record of its treasures.

The various exhibits with which the writer illustrates his narrative are reproduced to the number of nearly 400 on art paper, and the selection of weapons and armour has been made with a view not only to render the series interesting to the general reader, but to present a useful text book for the guidance of artists, sculptors, antiquaries, costumiers, and all who are engaged in the reproduction or representation of European armoury.

THE ESCORIAL

A HISTORICAL AND DESCRIPTIVE ACCOUNT OF THE SPANISH ROYAL PALACE, MONASTERY AND MAUSOLEUM. ILLUSTRATED WITH PLANS AND 278 REPRODUCTIONS FROM PICTURES AND PHOTOGRAPHS

THE Royal Palace, Monastery, and Mausoleum of El Escorial, which rears its gaunt, grey walls in one of the bleakest but most imposing districts in the whole of Spain, was erected to commemorate a victory over the French in 1557. It was occupied and pillaged by the French two and a-half centuries later, and twice it has been greatly diminished by fire; but it remains to-day, not only the incarnate expression of the fanatic religious character and political genius of Philip II., but the greatest mass of wrought granite which exists on earth, the leviathan of architecture, the eighth wonder of the world.

In the text of this book the author has endeavoured to reconstitute the glories and tragedies of the living past of the Escorial, and to represent the wonders of the stupendous edifice by reproductions of over two hundred and seventy of the finest photographs and pictures obtainable. Both as a review and a pictorial record it is hoped that the work will make a wide appeal among all who are interested in the history, the architecture, and the art of Spain.

TOLEDO

A HISTORICAL AND DESCRIPTIVE ACCOUNT OF THE "CITY OF GENERATIONS," WITH 510 ILLUSTRATIONS

THE origin of Imperial Toledo, "the crown of Spain, the light of the world, free from the time of the mighty Goths," is lost in the impenetrable mists of antiquity. Mighty, unchangeable, invincible, the city has been described by Wörmann as "a gigantic open-air museum of the architectural history of early Spain, arranged upon a lofty and conspicuous table of rock."

But while some writers have declared that Toledo is a theatre with the actors gone and only the scenery left, the author does not share the opinion. He believes that the power and virility upon which Spain built up her greatness is reasserting itself. The machinery of the theatre of Toledo is rusty, the pulleys are jammed from long disuse, but the curtain is rising steadily if slowly, and already can be heard the tuning-up of fiddles in its ancient orchestra.

In this belief the author of this volume has not only set forth the story of Toledo's former greatness, but has endeavoured to place before his readers a panorama of the city as it appears to-day, and to show cause for his faith in the greatness of the Toledo of the future.

UNIFORM WITH THIS VOLUME

SEVILLE

A HISTORICAL AND DESCRIPTIVE ACCOUNT,
WITH 300 ILLUSTRATIONS

SEVILLE, which has its place in mythology as the creation of Hercules, and was more probably founded by the Phœnicians, which became magnificent under the Roman rule, was made the capital of the Goths, became the centre of Moslem power and splendour, and fell before the military prowess of St. Ferdinand, is still the Queen of Andalusia, the foster-mother of Velazquez and Murillo, the city of poets and pageantry and love.

Seville is always gay, and responsive and fascinating to the receptive visitor, and all sorts of people go there with all sorts of motives. The artist repairs to the Andalusian city to fill his portfolio; the lover of art makes the pilgrimage to study Murillo in all his glory. The seasons of the Church attract thousands from reasons of devotion or curiosity. And of all these myriad visitors, who go with their minds full of preconceived notions, not one has yet confessed to being disappointed in Seville.

The author has here attempted to convey in the illustrations an impression of this laughing city where all is gaiety and mirth and ever-blossoming roses, where the people pursue pleasure as the serious business of life in an atmosphere of exhilarating enjoyment.

UNIFORM WITH THIS VOLUME

THE PRADO

A GUIDE AND HANDBOOK TO THE ROYAL PICTURE GALLERY OF MADRID, ILLUSTRATED WITH 221 REPRODUCTIONS FROM PHOTOGRAPHS OF OLD MASTERS. DEDICATED BY SPECIAL PERMISSION TO H.R.H. PRINCESS HENRY OF BATTENBERG

THIS volume is an attempt to supplement the accurate but formal notes contained in the official catalogue of a picture gallery which is considered the finest in the world. It has been said that the day one enters the Prado for the first time is an important event like marriage, the birth of a child, or the coming into an inheritance; an experience of which one feels the effects to the day of one's death.

The excellence of the Madrid gallery is the excellence of exclusion; it is a collection of magnificent gems. Here one becomes conscious of a fresh power in Murillo, and is amazed anew by the astonishing apparition of Velazquez; here is, in truth, a rivalry of miracles of art.

The task of selecting pictures for reproduction from what is perhaps the most splendid gallery of old masters in existence, was one of no little difficulty, but it is believed that the collection is representative, and that the letterpress will form a serviceable companion to the visitor to The Prado.

GRANADA AND THE ALHAMBRA

A BRIEF HISTORY OF THE MOSLEM RULE IN SPAIN, TOGETHER WITH A PARTICULAR ACCOUNT OF THE CONSTRUCTION, THE ARCHITECTURE, AND THE DECORATION OF THE MOORISH PALACE, WITH 460 ILLUSTRATIONS. DEDICATED BY SPECIAL PERMISSION TO H.I.M. THE EMPRESS EUGÉNIE

THIS volume is the third and abridged edition of a work which the author was inspired to undertake by the surpassing loveliness of the Alhambra, and by his disappointment in the discovery that no such thing as an even moderately adequate illustrated souvenir of "this glorious sanctuary of Spain" was obtainable. Keenly conscious of the want himself, he essayed to supply it, and the result is a volume that has been acclaimed with enthusiasm alike by critics, artists, architects, and archaeologists.

In his preface to the first edition, Mr. Calvert wrote: "The Alhambra may be likened to an exquisite opera which can only be appreciated to the full when one is under the spell of its magic influence. But as the witchery of an inspired score can be recalled by the sound of an air whistled in the street, so—it is my hope—the pale ghost of the Moorish fairy-land may live again in the memories of travellers through the medium of this pictorial epitome."

EL GRECO

A BIOGRAPHY AND APPRECIATION. ILLUSTRATED BY REPRODUCTIONS OF OVER 140 OF HIS PICTURES

IN A Series such as this, which aims at presenting every aspect of Spain's eminence in art and in her artists, the work of Domenico Theotocópuli must be allotted a volume to itself. "El Greco," as he is called, who reflects the impulse, and has been said to constitute the supreme glory of the Venetian era, was a Greek by repute, a Venetian by training, and a Toledan by adoption. His pictures in the Prado are still catalogued among those of the Italian School, but foreigner as he was, in his heart he was more Spanish than the Spaniards.

El Greco is typically, passionately, extravagantly Spanish, and with his advent, Spanish painting laid aside every trace of Provincialism, and stepped forth to compel the interest of the world. Neglected for many centuries, and still often misjudged, his place in art is an assured one. It is impossible to present him as a colourist in a work of this nature, but the author has got together reproductions of no fewer than 140 of his pictures—a greater number than has ever before been published of El Greco's works.

UNIFORM WITH THIS VOLUME

VELAZQUEZ

A BIOGRAPHY AND APPRECIATION. ILLUSTRATED
WITH 142 REPRODUCTIONS FROM PHOTOGRAPHS
OF HIS MOST CELEBRATED PICTURES

DIEGO RODRIGUEZ DE SILVA Y VELAZQUEZ—"our Velazquez," as Palomino proudly styles him—has been made the subject of innumerable books in every European language, yet the Editor of this Spanish Series feels that it would not be complete without the inclusion of yet another contribution to the broad gallery of Velazquez literature.

The great Velazquez, the eagle in art—subtle, simple, incomparable—the supreme painter, is still a guiding influence of the art of to-day. This greatest of Spanish artists, a master not only in portrait painting, but in character and animal studies, in landscapes and historical subjects, impressed the grandeur of his superb personality upon all his work. Spain, it has been said, the country whose art was largely borrowed, produced Velazquez, and through him Spanish art became the light of a new artistic life.

The author cannot boast that he has new data to offer, but he has put forward his conclusions with modesty; he has reproduced a great deal that is most representative of the artist's work; and he has endeavoured to keep always in view his object to present a concise, accurate, and readable life of Velazquez.

UNIFORM WITH THIS VOLUME

ROYAL PALACES OF SPAIN

A HISTORICAL AND DESCRIPTIVE ACCOUNT OF
THE SEVEN PRINCIPAL PALACES OF THE SPANISH
KINGS. PROFUSELY ILLUSTRATED

SPAIN is beyond question the richest country in the world in the number of its Royal Residences, and while few are without artistic importance, all are rich in historical memories. Thus, from the Alcazar at Seville, which is principally associated with Pedro the Cruel, to the Retiro, built to divert the attention of Philip IV. from his country's decay; from the Escorial, in which the gloomy mind of Philip II. is perpetuated in stone, to La Granja, which speaks of the anguish and humiliation of Christina before Sergeant Garcia and his rude soldiery; from Aranjuez to Rio Frio, and from El Pardo, darkened by the agony of a good king, to Miramar, to which a widowed Queen retired to mourn: all the history of Spain, from the splendid days of Charles V. to the present time, is crystallised in the Palaces that constitute the patrimony of the Crown.

The Royal Palaces of Spain are open to visitors at stated times, and it is hoped that this volume, with its wealth of illustrations, will serve the visitor both as a guide and a souvenir.

VALLADOLID, OVIEDO, SEGOVIA, ZAMORA, AVILA AND ZARAGOZA

A HISTORICAL AND DESCRIPTIVE ACCOUNT, WITH
390 ILLUSTRATIONS

THE glory of Valladolid has departed, but the skeleton remains, and attached to its ancient stones are the memories that Philip II. was born here, that here Cervantes lived, and Christopher Columbus died. In this one-time capital of Spain, in the Plaza Mayor, the fires of the Great Inquisition were first lighted, and here Charles V. laid the foundation of the Royal Armoury, which was afterwards transferred to Madrid.

More than seven hundred years have passed since Oviedo was the proud capital of the Kingdoms of Las Asturias, Leon, and Castile. Segovia, though no longer great, has still all the appurtenances of greatness, and with her granite massiveness and austerity, she remains an aristocrat even among the aristocracy of Spanish cities. Zamora, which has a history dating from time almost without date, was the key of Leon and the centre of the endless wars between the Moors and the Christians, which raged round it from the eighth to the eleventh centuries.

In this volume the author has striven to re-create the ancient greatness of these six cities, and has preserved their memories in a wealth of excellent and interesting illustrations.

LEON, BURGOS AND SALAMANCA

A HISTORICAL AND DESCRIPTIVE ACCOUNT, WITH
462 ILLUSTRATIONS

IN Leon, once the capital of the second kingdom in Spain ; in Burgos, which boasts one of the most magnificent cathedrals in Spain, and the custodianship of the bones of the Cid ; and in Salamanca, with its university, which is one of the oldest in Europe, the author has selected three of the most interesting relics of ancient grandeur in this country of departed greatness.

Leon to-day is nothing but a large agricultural village, torpid, silent, dilapidated ; Burgos, which still retains traces of the Gotho-Castilian character, is a gloomy and depleting capital ; and Salamanca is a city of magnificent buildings, a broken hulk, spent by the storms that from time to time have devastated her.

Yet apart from the historical interest possessed by these cities, they still make an irresistible appeal to the artist and the antiquary. They are content with their stories of old-time greatness and their cathedrals, and these ancient architectural splendours, undisturbed by the touch of a modernising and renovating spirit, continue to attract the visitor.

UNIFORM WITH THIS VOLUME

M A D R I D

A HISTORICAL AND DESCRIPTIVE ACCOUNT OF THE
SPANISH CAPITAL, WITH 450 ILLUSTRATIONS

MADRID is at once one of the most interesting and most maligned cities in Europe. It stands at an elevation of 2,500 feet above the sea level, in the centre of an arid, treeless, waterless, and wind-blown plain; but whatever may be thought of the wisdom of selecting a capital in such a situation, one cannot but admire the uniqueness of its position, and the magnificence of its buildings, and one is forced to admit that, having fairly entered the path of progress, Madrid bids fair to become one of the handsomest and most prosperous of European cities.

The splendid promenades, the handsome buildings, and the spacious theatres combine to make Madrid one of the first cities of the world, and the author has endeavoured with the aid of the camera, to place every feature and aspect of the Spanish metropolis before the reader. Some of the illustrations reproduced here have been made familiar to the English public by reason of the interesting and stirring events connected with the Spanish Royal Marriage, but the greater number were either taken by the author, or are the work of photographers specially employed to obtain new views for the purpose of this volume.

UNIFORM WITH THIS VOLUME

G O Y A

A BIOGRAPHY AND APPRECIATION. ILLUSTRATED
BY REPRODUCTIONS OF 600 OF HIS PICTURES

THE last of the old masters and the first of the moderns, as he has been called, Francisco José de Goya y Lucientes is not so familiarised to English readers as his genius deserves. He was born at a time when the tradition of Velazquez was fading, and the condition of Spanish painting was debased almost beyond hope of salvation; he broke through the academic tradition of imitation; "he, next to Velazquez, is to be accounted as the man whom the Impressionists of our time have to thank for their most definite stimulus, their most immediate inspiration."

The genius of Goya was a robust, imperious, and fulminating genius; his iron temperament was passionate, dramatic, and revolutionary; he painted a picture as he would have fought a battle. He was an athletic, warlike, and indefatigable painter; a naturalist like Velazquez; fantastic like Hogarth; eccentric like Rembrandt; the last flame-coloured flash of Spanish genius.

It is impossible to reproduce his colouring; but in the reproductions of his works the author has endeavoured to convey to the reader some idea of Goya's boldness of style, his mastery of frightful shadows and mysterious lights, and his genius for expressing all terrible emotions.

CORDOVA

A HISTORICAL AND DESCRIPTIVE ACCOUNT OF THE ANCIENT CITY WHICH THE CARTHAGINIANS STYLED THE "GEM OF THE SOUTH," WITH 160 ILLUSTRATIONS

GAY-LOOKING, vivacious in its beauty, silent, ill-provided, depopulated, Cordova was once the pearl of the West, the city of cities, Cordova of the thirty suburbs and three thousand mosques; to-day she is no more than an overgrown village, but she still remains the most Oriental town in Spain.

Cordova, once the centre of European civilisation, under the Moors the Athens of the West, the successful rival of Baghdad and Damascus, the seat of learning and the repository of the arts, has shrunk to the proportions of a third-rate provincial town; but the artist, the antiquary and the lover of the beautiful, will still find in its streets and squares and patios a mysterious spell that cannot be resisted.

BY ALBERT F. CALVERT

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